House & Garden

ication

February 1939

Date
28 39
27 39
30 39

Double Number

Section I
Portfolio of New Furniture
The Golden Gate Exposition

Section II
30 Houses and Plans

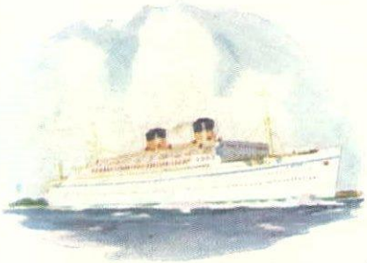
Price 35 cents

Anton Bruehl

Unforgettable Hawaii...

no land so hard to bid farewell!

COPR. 1939 MATSON NAVIGATION CO.



Matson Line

TO *Hawaii* · NEW ZEALAND · AUSTRALIA

VIA SAMOA · FIJI

Details of *Matson Cruises to Hawaii and South Seas,* also *reservations at the Royal Hawaiian and Moana Hotels* in Honolulu, from Travel Agents or MATSON LINE offices at New York, Chicago, San Francisco, Los Angeles, San Diego, Seattle and Portland.

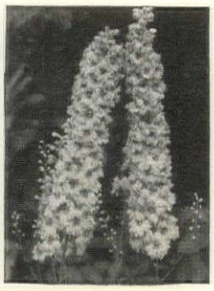
This Year... SAN FRANCISCO'S WORLD'S FAIR... Then HAWAII

S. S. LURLINE • S. S. MARIPOSA • S. S. MONTEREY • S. S. MATSONIA

IPOMOEA
Scarlett O'Hara

All America Gold Medal Winner. Carnelian red flowers, 3½" diameter.

Seed—Pkt. 25c
Large Pkt. 50c
½ oz. $2.50



DELPHINIUM
Pacific Hybrids

King Arthur Series. *Royal violet*
Guinevere Series. *Lavender-pink*
Summer Skies Series. *Light blue*
White Series. *Glistening white*

Vigorous plants of the above from 3 in. pots. Will bloom this year.
$1.50 for 3, $5.50 per doz.

We can also offer seed at $1.00 per packet.

ROSE
McGredy's Sunset

Medium size, fragrant, clear yellow, tipped orange.

Dormant Plants
$1.50 each

ROSE
Golden State

Long stemmed, golden yellow. Official Rose of Golden Gate International Exposition, 1939.

Dormant Plants
$1.50 each

NEW BUDDLEIAS

Pink Charming—Large lavender-pink trusses. 4 to 6 ft. high. **75c each.**

Dubonnet—Red. Entirely new color in Buddleias. **$1.25 each.**

ANNUAL HOLLYHOCK
Indian Spring

All America 1939 Winner. Produces flowers 20 weeks from sowing seed. Semi-double shades of pink.

Seed—Pkt. 35c
3 Pkts. $1

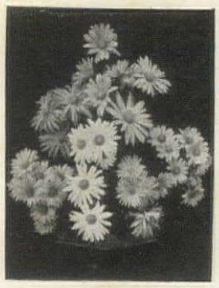
THE NEWER PERENNIALS

Northland Daisies

Super Hardy Chrysanthemums—Autumn flowering Early October—Good clear hues.

Brunhilde—*Bronze*
Igloo—*White*
Rheingold—*Apricot*
Viking—*Burnt Orange*
Freya—*Pink*
Kristina—*Rose-pink*
Siegfried—*Yellow*

60c each $6 per doz.



COLLECTION—1 each of 7 varieties $3
3 each of 7 varieties $8
12 each of 7 varieties $30

AJUGA, PINK SPIRES

Valuable for rock garden and ground cover. Soft pink. **Plants, $1.50 for 3, $5.50 per doz.**

ICELAND POPPY, RED CARDINAL

New perennial. Intense red color.
Plants, $1.20 for 3, $4.50 per doz.

LIATRIS SCARIOSA ALBA

Snow white. For border or cutting.
Plants, $1.50 for 3, $5.50 per doz.

SWEET WILLIAM, NEW BLUE

First and only blue Sweet William.
Plants, $1.50 for 3, $5.50 per doz.

Headquarters *for* HOUSE & GARDEN'S 1939 Novelty Parade*

**See January Issue for Review of these Novelties*

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FREE ON REQUEST

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Branch Stores: Stamford, Conn. Englewood, N. J. White Plains, N. Y. Newark, N. J. Hempstead, L. I.

KINDLY MENTION THIS MAGAZINE WHEN ORDERING

NOVELTIES IN ANNUALS

ASTER—Early Giant
All America 1939 Winner

Enormous light blue curled and interlaced flowers—5 in. diameter. 3 ft. plants.

Seed—Pkt. 25c
¼ oz. $1 Oz. $3.50

ANTIRRHINUM, GUINEA GOLD *1½ ft. high. Bronzy-orange.* **Pkt. 35c**
COCKSCOMB, ROYAL VELVET *All America 1939 Winner.* **Pkt. 50c**
CYNOGLOSSUM, FIRMAMENT *New dwarf, blue.* **Pkt. 35c**
DAHLIA, DWARF BEDDING *Blooms in less than 4 months.* **Pkt. 25c**
MARIGOLD, EARLY SUNSHINE *Glistening yellow.* **Pkt. 25c**
MARIGOLD, RED AND GOLD HYBRIDS *Double blooms.* **Pkt. 35c**
PETUNIA, HOLLYWOOD STAR *Clear rose pink.* **Pkt. 35c**
PHLOX, SALMON GLORY *Rich salmon-pink.* **Pkt. 25c**
SCABIOSA, Blue Moon *3 to 4 ft. high.* **Pkt. 25c**
ZINNIA, FANTASY, WHITE LIGHT *As near white as has been developed.* **Seed—Pkt. 25c**

ASTER
Harrington's Perfected Pink

Flowers are profuse... clear pink. Superior to Aster Harrington's pink

Plants, $1.50 for 3
$5.50 per doz.

KOREAN CHRYSANTHEMUMS

Excellent for cutting or garden.

Burgundy—*Large Crimson*
Lavender Lady—*True Lavender*
Pale Moon—*Sulphur yellow*
Roberta Copeland—*Tomato red*
Rose Glow—*Raspberry rose*

Any of above, 75c each
Collection: 1 plant each of above 5 varieties, $3.25

PETUNIA
Daintiness (Appleblossom)

New all double variety. Double fringed pink.

Seed—Pkt. 50c

VERBENA
Blue Sentinel

All America 1939 Winner. Deep flower heads of royal purple. Mats 10 in. high.

Seeds—Pkt. 35c
3 pkts. $1.00

VIOLETS—PLANTS

Frey's Fragrant Single. Purple.
90c for 3, $3.25 per doz.

Marie Louise. Double Lavender.
$1.20 for 3, $4.50 per doz.

Rosina. Rose Pink.
$1.20 for 3, $4.50 per doz.

Snow Queen. Long stem, white.
$1.20 for 3, $4.50 per doz.

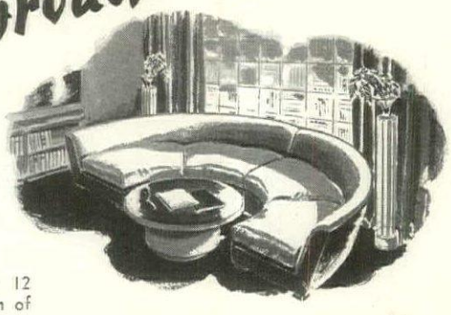
HELIOPSIS INCOMPARABILIS

Blooms early June to October. Large Golden Flowers. Height 2½ to 3 feet.

Plants, $1.50 for 3
$5.50 per doz.

HOUSE & GARDEN is published monthly by The Condé Nast Publications, Inc., Boston Post Road, Greenwich, Connecticut. Entered as second-class matter at the Post Office at Greenwich, Connecticut, under the act of March 3rd, 1879. Subscription $3.00 a year in U. S. A.

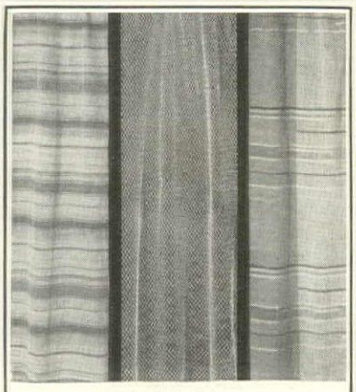
our Modern horizon broadens!



A perspective gained by 12 years in Modern decoration of homes from coast to coast, accentuates our creative ability for original design and planning. This, even more than our unique display, distinguishes us as "America's foremost modern establishment."

Modernage
162 East 33rd St.
New York

Illustrated booklet available. Send 15c to cover mailing



Sheer fabrics woven by hand in Finland for window draperies, brought to America by Edith Winifred Fisher. Ravishing all-fast colors from nature. The 30 inch widths, $1.25, $1.50, yard. 52 inches wide, $2, $2.50 and $3. Swedish hand-tied linen net, 90 inches wide, $1.50.

THE ORIGINAL THREAD AND NEEDLE SHOP
671 Boylston Street, Boston, Massachusetts

Garden Ornaments

Dancing Girl

Gracefully modeled figure of charming proportions, delightfully poised, can be used in a fountain or pool or on a pedestal at the end of a short vista.

Lead	21"	$ 50.00
Lead	36"	150.00
Bronze	21"	95.00
Bronze	36"	250.00

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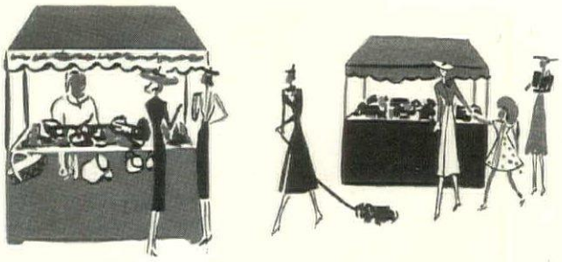
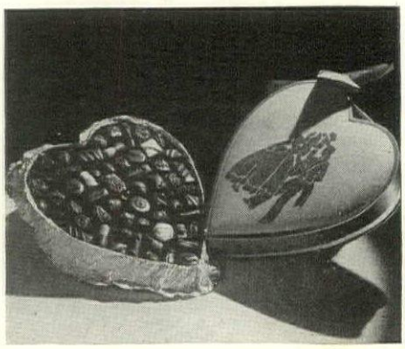
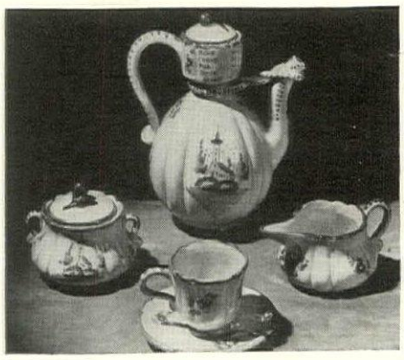
SHOPPING



We refrain with difficulty from making the classic remark about giving sweets, even though Valentine's Day permits of sentimentality. And what lady could fail to capitulate completely on receiving this Valentine—white with red silhouette and satin ribbon, filled with chocolates? 1 lb., $1.25; 2 lbs., $2.50, from Schrafft's, 58 W. 23rd St., N. Y. C.



"Black as the devil, hot as inferno, pure as an angel, sweet as love" —this was Talleyrand's recipe for perfect coffee —and it adds an enchanting touch to this demi-tasse set. In Italian pottery, the decorations are blue, green or maroon on off-white, and the service for six costs you the small sum of $5 from Ovington's, 39th St. and 5th Ave., N. Y. C.



Tyros and professionals alike among your skiing friends will appreciate this ski kit, with four kinds of wax, spreader or scraper, ski-clamps and a handy chart prescribing which wax for which snow. The whole business rolls up into a little canvas bundle about 4" x 6", and costs $3. Abercrombie & Fitch, 45th St. and Madison Ave., N. Y. C.

The Spinet Grand

The original and only authentic SPINETGRAND Piano —the Grand in Spinet form.

Two outstanding pianos of tonal and decorative beauty. Do not confuse them with the many substitutes
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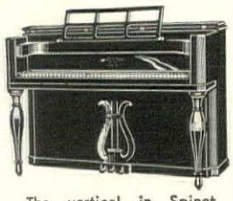
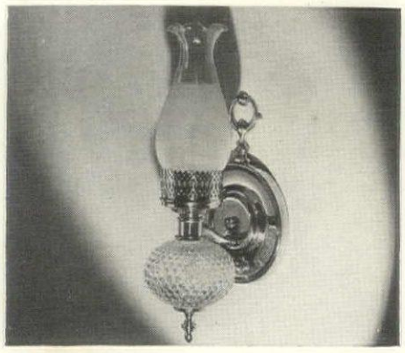
The Spinet Cabinet



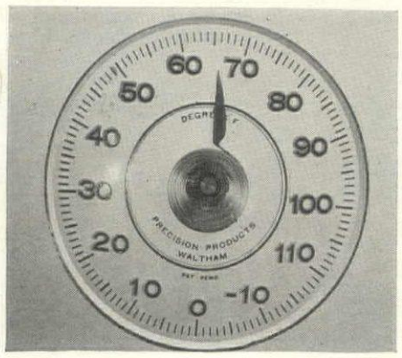
The vertical in Spinet form. Designed and fashioned after the original SPINETGRAND.

AROUND

If you are interested in any of the things shown on these pages, kindly send your checks or money orders directly to the shops. In each case, the address of the shop is listed for your convenience.

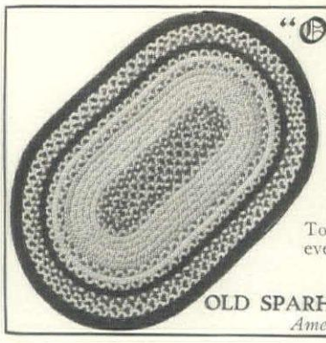


NOT easy to find, Colonial fixtures as fine as this one. The frosted chimney, with clear top, the hobnail glass base, the chaste brass trim are all details worthy of note. The back measures 4¾" x 7¼"; in polished or antique brass, the price is only $6.75. Chandeliers and hanging lamps match it. Butler-Kohaus, 2823 Olive St., St. Louis, Mo.



IN winter freezes or summer scorches, this tiny thermometer tells you true whether the red flannels or the bathing suit is indicated. It attaches to the outside of window or car windshield, and is easily read from inside. Completely weatherproof and highly accurate, it measures 2½" across, costs $1 from Precision Products Co., Waltham, Mass.

VICTORIAN whimsy is this little Valentine heart. It's red velvet on the outside, lined with cream satin, and holds a tiny bottle of Orloff's Russian Gardenia perfume. It measures only two inches across, and makes a cunning ring-box when the perfume is gone. Carries the low price tag of $2 and comes from Dennison's, 411 Fifth Ave., N. Y. C.



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Authentic Colonial Reproductions

Our Rugs Selected for Williamsburg. Today's MOST DISTINCTIVE Rug available in every detail to your own individual requirement.

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Artichoke Plates

$3.50 half doz.

Because of the tremendous shipments of these gleaming white plates we are importing from abroad, we are able to offer them at this new low price. The center depression holds the artichoke itself. A well holds the sauce and the hollow rim the discarded leaves. Shipped express collect.

LAMBERT BROTHERS

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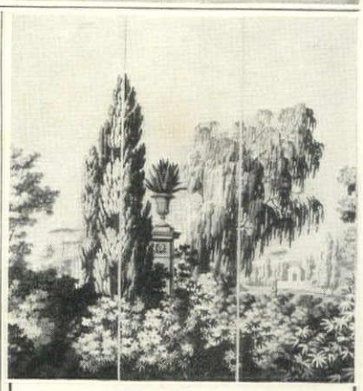
Lexington Ave. at 60th St., N. Y.



The Bocage

$200 for set of 14 strips

This classic scene from France has clusters of blossoms in rich blue, yellow, carnelian red and fuchsia with a background of gray and sepia. Lovely in any size room. Ask for booklet H2.

A. L. Diament & Co

34 E. 53rd St. New York
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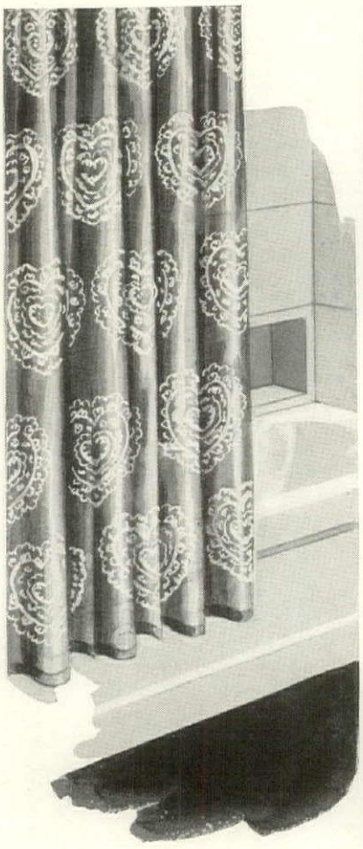
EAST KING ST. - HAMILTON, CANADA



Hearts and Showers

It's Sloane's newest shower curtain inspired by witty Schiaparelli! Big brave hearts that look as though they were carved out of frosty paper doilies are splashed over oiled silk...in Scap's famed shocking pink. Also in deep rose, brown, yellow, black, gray, green, white, burgundy, light and dark blue, all with white hearts, $8.95.

W & J Sloane
FIFTH AVENUE AT 47TH
NEW YORK

RESULTS ARE CERTAIN IF YOU CONSULT A DECORATOR

Interesting interiors are created by our experienced staff through the correct use of fabric textures in contrast with the smooth lines of modern furniture. Inquiries invited.

Adams Inc.
INDIANAPOLIS

TIME PIECE

This small hand decorated tole clock is reminiscent of lavender and old lace. A perfect natural in your decorative scheme.

Its 5" square dial is antique white, decorated with winsome floral pattern in full colors.

$6.95 POSTPAID IN U.S.A.

Clock movement is guaranteed. Write for our folder, "DECORATIVE TOLE CLOCKS".

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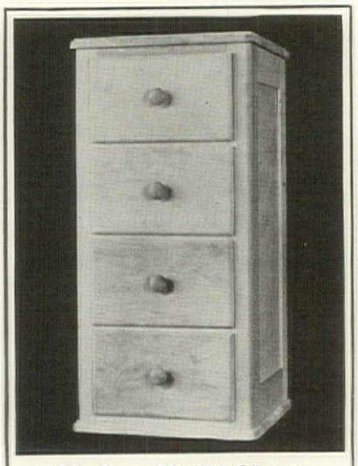
HEWLETT.
LONG ISLAND
N.Y.
Long Island's Unusual Gift Shop



Modern Night Chest

28" high; 14" wide; 14" deep

No dust collecting waste space at bottom. Made of select poplar and gum.

Unfinished, but sanded ready for finishing—$4.00. Finished gloss or flat in imitation walnut, mahogany or maple—$5.00. Shipping weight in carton—30 lbs.

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FLOWERY BRANCH GEORGIA

★"ROSEMONT" Hooked Rugs

★THE most beautiful of the old Colonial designs. Hooked with the old-time hand hooks. Historic designs, reproductions of Metropolitan Museum rugs. Also HAND-TIED CANOPIES. "Lover's Knot" and other Colonial coverlets.

Write for free booklet giving histories of old designs

LAURA H. COPENHAVER
"ROSEMONT" MARION, VIRGINIA

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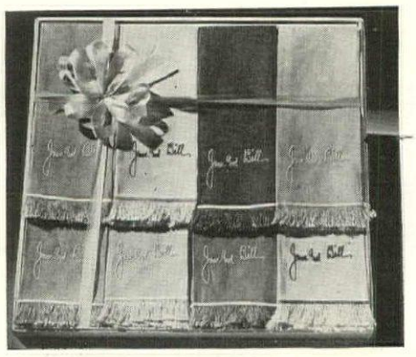
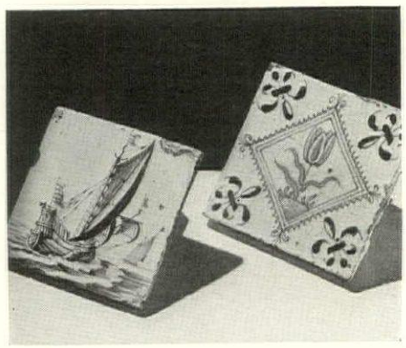
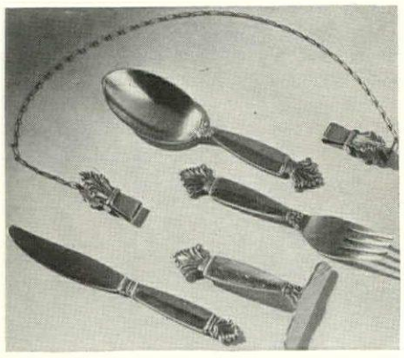


THESE guest-towels would be souvenir-hunters' delight—and if your guests can resist making away with them they must be honest to a fault! The twelve pastel colors look good enough to eat; the edging and embroidery, to your order, are in white. Twelve, in assorted colors or all in your favorite shade, cost $10.80 from Mosse, 659 Fifth Ave., N. Y. C.



NOTES from the Netherlands—colorful antique tiles to set into a new mantel or to hang over an old one. At left is one of a series of ship tiles, dark blue on a white background; the flower design is blue and pale orange on white. Approximately 5" square, the ship costs $2.50, the flower $6, from Wm. H. Jackson, 32 East 57th St., N. Y. C.



LUCKY the child born with a silver spoon in his mouth—and Danish silver should make him even more fortunate. This exquisite "Acanthus" set is all handmade sterling, even to the delicate chain between the bib clips. Knife, fork, spoon and pusher are $4.50 each; the bib clip is $10. From Georg Jensen, 667 Fifth Avenue, New York City

REFLECT credit on your community by marking your home for all to see. Illini reflector numbers are visible on both sides, are completely weatherproof, and defy Halloweeners to steal them, so firmly does the anchor post lock into the ground. With highest night visibility, the sign costs $4.95 for up to five numbers. Charles L. Sherman, Springfield, Ill.

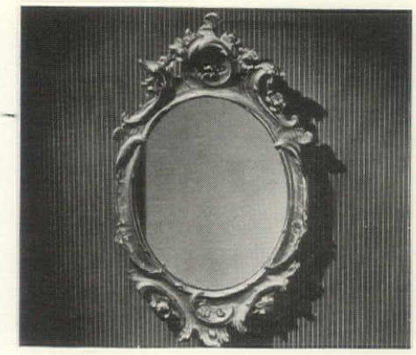
GARDEN FURNITURE

A completely new line of Garden Furniture is ready for your inspection. Make your garden a place of enchantment with the excellence of a famous piece.

Lead and bronze fountains; wood and stone ornaments.

The FLORENTINE CRAFTSMEN Inc.
540 First Avenue New York City, N. Y.

AROUND



OUR scouts report that there's a great demand for twin mirrors—for little foyers, in odd corners of a room. So we give you these very nice 18th Century reproductions, gilt-framed. The outside measurements are 10" x 16", and the glass part is a generous 9½" long. The price is $16 a pair, or $8 each from Lathrop Haynes, 392 Park Ave., N. Y. C.

THESE small brass plaques have a history—they began life seeing English County Fairs on the decorated bridles of prize Percheron horses! Now they add color to your stone mantel, or hang in your den, three strung on a band, one above the other. About 3" across, of bright brass, they cost $5 each from Todhunter, 119 East 57th St., N. Y. C.

FOR A very special bridge luncheon, bring out your prettiest glassware, in other words, this charming set. Made of clear, thin crystal, the finger bowl, water goblet and sherbet glass are hand-painted with delicate field flowers in bright colors. Goblet and sherbet are $18 doz.; bowls $20, from Alex Anderson, 912 Nicollet Ave., Minneapolis, Minn.

THAT beautifully sentimental Irish setter again, carved in wood, frozen in his perfect point. He measures 6" from nose to tail, the wood stained to duplicate exactly that red, silky coat. The removable ashtray is of yellow glass, about 2½" across. The two pieces cost $3, postpaid and insured. House & Garden Shop, 122 Millington Rd., Schenectady, N. Y.

HAMMACHER SCHLEMMER

invites you to explore its newly opened

CONNOISSEURS' FOOD DEPARTMENT

World-famous foods . . . rare teas . . . unusual spices . . . selected by experts and presented with our customary appreciation of fine things. • Crepes Suzette (4 portions) $1.90 • Black Cherries in Cognac, $1.30 • Turtle Soup with Sherry (qt.) $1.50 • French Marrons in Brandy, $1.15 • Hentail Cocktail Biscuits, 8 oz., $1.00 • Hearts of Palm, $1.50

Meet Mr. Johnstone and Miss Chan who served Charles & Co. patrons for years and who are now associated with us.

Send for our Food Booklet "G"—a preview of fine edibles from every corner of the globe

HAMMACHER SCHLEMMER

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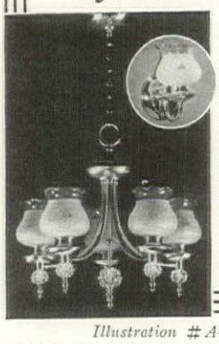

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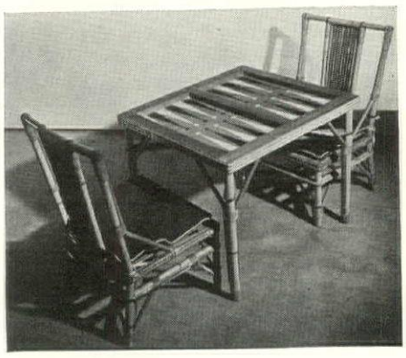
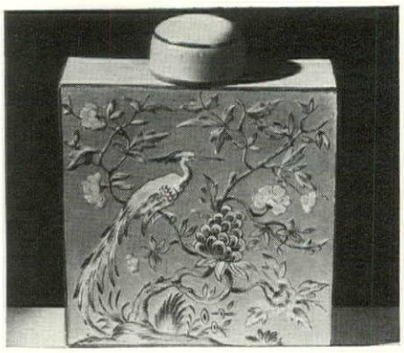
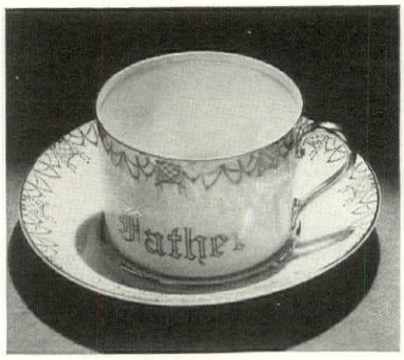
SHOPPING



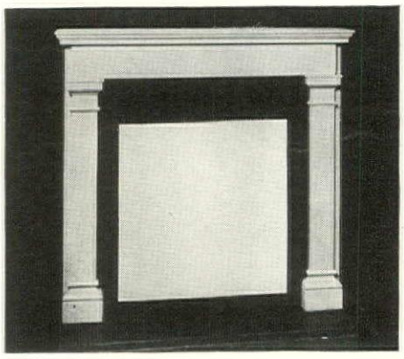
For lucky Southern sun-worshipers, a backgammon set on the beach or in the patio. This is of sturdy wicker, in natural finish, with canvas-covered cushions on the little seats. The table itself is sizable, 23" x 27" top, and 20½" high, with playing field in red and cream cork. The price is $35 from Grand Central Wicker Shop, 217 E. 42nd St., N. Y. C.



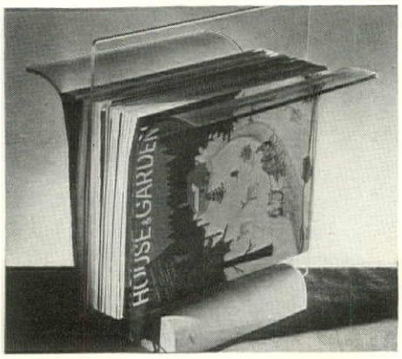
If you believe in reviving those gracious old customs, a tea caddy should make you very happy—and this one is a complement to any china cabinet. It is made of peach-beige china, with blue edges and white Chinese bird decoration. Measuring 7½" square, and 2¾" thick, it costs $18.50 from Carbone, 342 Boylston Street, Boston, Mass.



For true domestic happiness, nothing like a tête-à-tête over two cups of steaming morning coffee! The bigger the cups the better the conversation—so these measure full 4" across. They are white with gold decoration, quaintly inscribed, one for "Father", the other for "Mother". $2 each from Rendezvous Gift Shop, Asbury Park, New Jersey



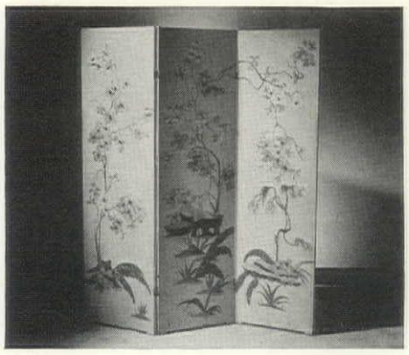
Choose a mantel with care, for it can truly be the pride and joy of your room, gracefully framing a leaping fire. This Doric model is in cream Botticino marble; the opening is 28" x 32"; the shelf 50" x 6¾"; and the projection 2½". The price is $105; one of a large collection at Ye Olde Mantel Shoppe, 251 E. 33rd St., New York City



Newest and loveliest of modern decorative materials is bent glass. Here it makes a grand magazine rack for a modern room or sunporch. Three glass panels support the magazines, and an attractively simple base may be had in walnut, natural maple (almost white) or in any color lacquer: $24.50. Modernage, 162 East 33rd St., N. Y. C.

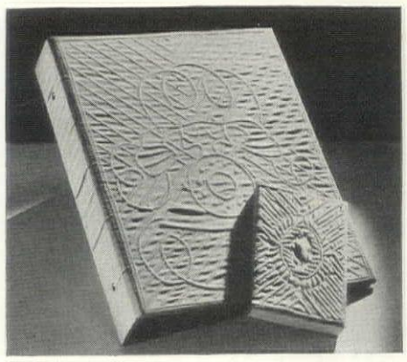
AROUND

At Hammacher-Schlemmer's new gourmets' corner, three new and inviting cocktail delicacies. Smoked oysters the first, rich in flavor: 35c a tin. Then "Hentail" biscuits, like the best cheese pastry you ever tasted: $1 a can. And—this is really special—olives stuffed with caviar: priced at $1.35 a 5-oz. jar. At 145 East 57th Street, New York City

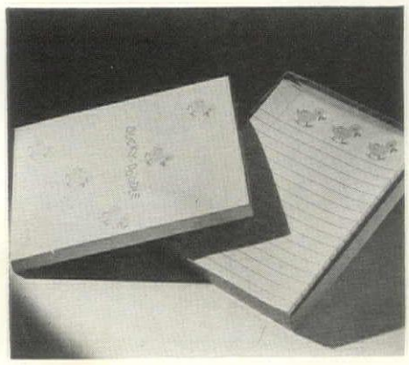


Springtime blossoms in a Winter room and strews with flowers a screen to keep many a draught from chilly shoulders. Delicate hand-painted dogwood flowers in pink and white are scattered over an antique white ground, making a three-panel screen six feet high: $100. Venezian Art Screen Company, 540 Madison Ave., N. Y. C.

As if reflecting the soft color of an April sky, the lining of this bird bath is turquoise blue glaze. It's 8½" high, the base 12" wide; and the diameter, full 24", will accommodate a splashing crowd of a hot summer day. The outside is plain red terra cotta; the price is $15 from Galloway Terra Cotta Co., 32nd and Walnut Sts., Philadelphia, Pa.



Telephone books being the humdrum necessities that they are, we'd beautify ours with an attractive cover. This one is in pastel quilted taffeta, sized for New York and other large city directories. In a wide variety of colors, the cover is $5.50, the matching covered memo book for all messages is $1.25. Eleanor Beard, 446 Park Ave., New York



Bread-and-butter letters are a habit which we firmly believe should be inculcated at an early age—and here's bright encouragement for good manners. 8" x 10" sheets are widely lined, are blue with pink ducks and white with yellow. 20 sheets and 20 envelopes are in the box, costing 75c from Personality Decorating, 142 East 57th St., New York

New accessory for intimate breakfasts, delightful gesture for guest trays...this very English, silverplated rack with matching spreader and frosted glass container to hold butter or marmalade. Keeps four slices of toast crisp. $5.50 complete. Postage prepaid.

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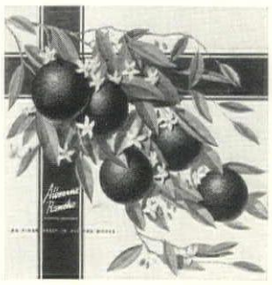

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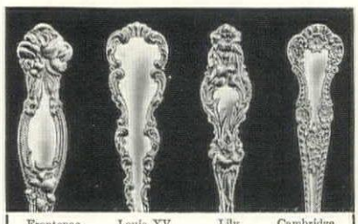

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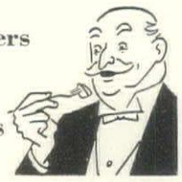

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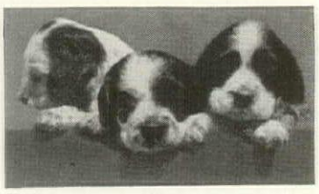

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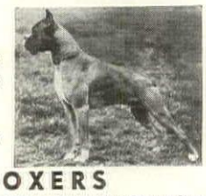

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DOG MART

The Show is On!

When you count time by the dog show seasons, and remember roads because they have led you for a decade to the rings and judging and competition of great shows, perhaps you would like to recall the words Richard Harding Davis wrote about "a first one" some thirty years ago: "Inside there were lines of benches a few miles long, and on them sat every dog in America."

The hobby of breeding and exhibiting dogs will always have its fascination—whether you have just turned sixteen and are still very excited about the puppy beside you, or whether, at sixty-five, you look back on those crowded years and picture the top dogs that you and others have owned.

The sport of breeding and showing, unlike the more strenuous games we put aside with the years, is one for young and old. Moreover, it knows no weather limitations. In the Spring, early Summer and Fall the scene is out-of-doors, on a long, level stretch of green that was yesterday's polo field or a country club's spacious lawn. With the turn of early Autumn into brisk October and November, the armories, auditoriums and amphitheatres in our principal cities are utilized to house the dogs and their owners in addition to providing ample space for rings and seats for spectators.

It's a year-round hobby for those who make the circuit of shows—in the East, the big February fixtures; the midwest in March and April; California and the East again in May and June; Newport, Saratoga, the Berkshires in August; Labor Day and after, around New York; Texas and the midwest in October; and Philadelphia, Chicago, California and New York in November and December.

To give a concise, yet clear word-picture of a dog show is not altogether possible. For it is, of its very nature, an event of sound and sight. It is the coming together of breeders and owners with their dogs for the purpose of having a competent authority pass upon the respective merits of each dog. In the course of time, several different kinds of events have been established—all-breed ones, at which dogs of all recognized breeds are in competition in their respective classifications; specialty shows, limited to one breed or a group of breeds; field trials at which dogs are judged not on type but on their ability to perform in land and water tests. At an all-breed fixture, the entrants are divided into different classes in their particular breed, and are judged on their conformation to the standards of that breed as recognized by the

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Attractive, well bred puppies of both breeds, available.
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DOG MART

American Kennel Club. But the mere technicalities of a dog show, the variations and special groups and prizes can be more easily understood by a visit to a show and a perusal of the catalogue.

In the final analysis, a dog show is a culmination of years of study and effort on the part of the breeder. His is no haphazard task; it is rather a scientific and engrossing one—a deep, exhaustive and thrilling search of dog records that may go back into the Germany, England and France of fifty or sixty years ago. Seldom is the great dog a surprise; his wins represent the forethought of his breeder and the every-day care taken to insure his health and condition.

Fifty-four years ago, America's shows were in their infancy. It was then, in 1884, that the American Kennel Club was founded to foster and promote interest in the pure-bred specimens that we, here in this country, were starting to import from England and the Continent. For that matter, the breeding and exhibiting of dogs was a comparatively new sport—England's first one was held, it is believed, in the closing year of the 1850's. It is true, however, that we've always had our dog shows. In the tiny towns and villages of the British Isles, men have gathered for hundreds of years now to prove to their neighbors that their terriers, gun dogs and workers could outshine all on-comers. It was essentially physical competition, one in which the strength, speed and stamina of one dog were matched against those of the other. In the case of the terrier, for instance, it was how well and with what courage he could "go to ground" after a rat, an otter or other vermin. There was never an idea in the minds of the men who owned these dogs that conformation or beauty was imperative; it was always the courage or cowardice of a particular dog that decided his worth. It is because no written records were kept and because everything depended on the pluck of the animals that there are pages in the history of many of our pure-bred dogs that are simply surmise.

The advent of shows and the founding of the English Kennel Club saw the gradual establishment of breed standards and a recording of pedigrees. And it was the holding of shows that was to give fanciers an opportunity to see in the flesh the more perfect specimens of the day.

We have come a long way since the early years when shows were first held in the United States. The American Kennel Club estimates that some 336 events were staged in 1938. The figure represents an increase of nineteen shows over

America's Premier Dog Show

63rd ANNUAL
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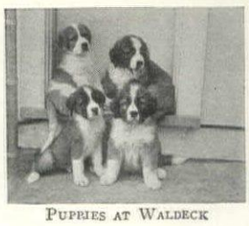

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DOG MART

the previous year, and the largest in the club's history. It saw the gathering together and the judging of more than 4,000 dogs in a single day at the annual Madison Show; and for three days in February, New Yorkers had an opportunity to catch a glimpse of the country's outstanding show dogs as they were "put through their paces" in the big rings at Madison Square Garden. But the East was not the sole focal point of bench competition; in Chicago, Los Angeles and throughout the Southwest and in the North, fixtures were held, and due to the speed and ease of transportation, the country at large was enabled to see the "topnotchers" vie for final honors.

It is not wins, honors or prize money alone that draw 75,000 dogs to the centers of bench competition each year. Many who own a good, sound, well-bred dog see in their local shows an opportunity to acquaint the youngsters with this fascinating hobby. And with the holding of Children's Classes as integral parts of every event, there's a keenness and a sense of anticipation among the children that is hard to dampen. Some of our great kennels have been founded just because their owners in childhood were given a dog to groom and condition for some now-forgotten show. First prize in the Children's Class is based on how well the child handles his charge. Here is a sport for the young, one in which early skill and training count much later.

In an endeavor to still further interest those in their "teens" in shows and in pure-bred dogs, the big Chicago show this April will devote an entire day to the holding of an amateur judging contest for those between the ages of fourteen and twenty-one. A decidedly important innovation, when one considers that the contestants will be called upon to give orally the history and the standard of the breed they select. After this, they will judge actual dogs of the breed, and the work will be tested by three prominent judges.

What has contributed even more to the popularity of dog shows are the Obedience Classes, now practically a necessary part of every indoor and outdoor event. Formerly, we heard much of the supposed lack of intelligence among our pure-breds, but since the inception of these classes, the public has come to realize that our pure-bred stock is every bit as tractable and even more so than any mongrel might ever be. In 1938, some seventy Obedience Tests were held the country over with 60% of the 109 breeds recognized by the American Kennel Club participating in these classes.

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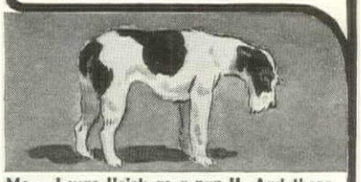

Me — I was "sick as a pup." And there was the master poring over the new Sergeant's DOG BOOK, wolfing information. "Now I know!" he says to me. "You've got worms! Let's get 'em!"

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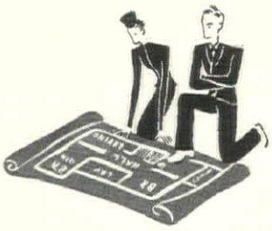

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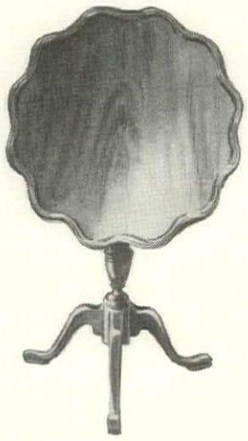
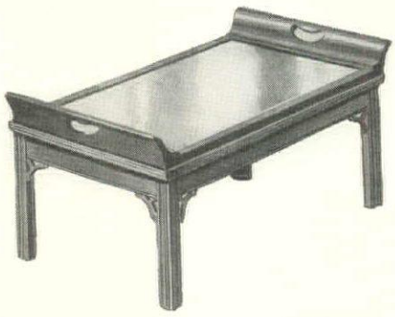


TILT TOP TABLE—decorative, and compact, 23 in. wide, 26½ in. high.



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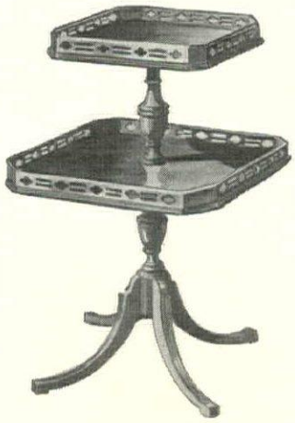

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House & Garden

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IN THE NEXT ISSUE

For Homebuilders

The March Double Number will present the Spring Homebuilders' Guide to Good Construction and Equipment. This is an issue which you cannot afford to miss. If you are building or buying, remodeling or just repairing, you owe it to your pocketbook to read the Second Section of our next issue. It will be the most authoritative and comprehensive guide to good residential construction ever published by a magazine.

The Charleston Influence

In the First Section of our March issue, we are publishing a glamorous, romantic review of the beauties of old and new Charleston. We have divided this portfolio into four sections: the magnificent plantation houses, the amazingly beautiful gardens—in full color—the interesting old town houses and the little-known slave houses which afforded excellent precedents for small houses of the present day. Our editors and staff photographers spent many days in Charleston last Spring and last Fall, and we bring you a completely authentic picture of the South Carolina low country which attracts so many thousands during February and March.

For Practical Gardeners

And in March we shall present more of the practical gardening data and instruction which filled the pages of "The Gardener's Yearbook for 1939" in our January issue. Whatever your interest may be, you cannot afford to miss our March Double Number.

Doris Zinkeisen, well-known British artist, painted the decorative cover of the First Section of this issue

Richardson Wright, EDITOR-IN-CHIEF
Henry Humphrey, *Managing Editor;* Arthur McK. Stires, *Architecture.* Joseph B. Platt, *Decorating Consultant.*
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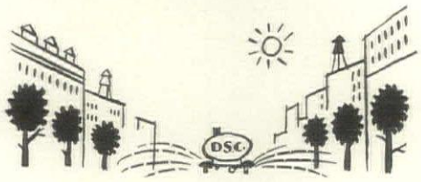
THE BULLETIN BOARD

RESIGNATION. The other day our life was saddened by seeing on the streets of New York a country estate station wagon bearing the legend, "No Farm, Lenpedump, Connecticut." "No Farm" told a long story of resignation: of how these owners pored over seed catalogs when first they got that place, and how they dreamed about the huge crops of immaculate vegetables and flowers they would grow, and how the farm would pay for itself. Perhaps they thought to have cows and horses and a few sheep to nibble the lawn. Then came the stern realization of what it costs to make and maintain such rural grandeur. Or maybe it happened that the land turned out too rocky to be worth the price and trouble of cultivation. No Farm! No Farm!



TREES. All lovers of trees will be heartened by two items in the recent news. New York property owners have awakened to the value of street tree planting and the Department of Parks is making it possible to buy and plant these curb-side trees at a reasonable rate. If this enthusiasm spreads through Manhattan, eventually New York may become a green city in Summer, and its pavements, instead of merciless gridirons blistering in the heat, will be cool avenues, shaded and pleasant to walk upon. For this purpose Oriental planes, Norway maples, elms, lindens and ginkgoes are used.

The other item is that the Government proposes claiming the Redwood Mountain district of California for a national park. In this area of 5000 acres still stand some of the best preserved sequoias, as these giant redwoods are called by botanists, together with magnificent sugar pines, yellow pines, firs and incense cedars.

For some years now the Garden Club of America has preserved over 3100 acres of these redwoods at Canoe Creek, from the destructive axe. Other agencies, too, cry aloud for their preservation. Isn't it about time that the Government saved the rest of this priceless arboreal heritage?

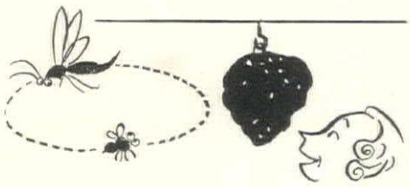
TO WYDGE. If you please, my curious gardeners, add to your vocabularies the verb "to wydge". Wydging means to prick out small plants, especially alpines, between rocks. For this, one uses a wydger, a short instrument, no bigger than an orange stick for nails, with one end flattened. In England, home of ye olde type of words, wydges are made of chromium, and rock gardening gentlemen carry them around in their waistcoat pockets, together with fountain pen, pencils and maybe the venerable ancestral toothpick.

SONNET FOR A NEW HOUSE

Here is a living grace in brick and stone
That never touched them as they lay apart.
Yet, something in them felt the touch of art
Together, that they could not feel alone.
Here, like a king come newly to his throne
Is a fresh beauty that will not depart,
A never-ending beauty of the heart,
Unchanging as time alters, tone by tone.

Here is a house whose every beam was laid
A dozen times in eager argument;
The pros and cons of every line were weighed
That took its place in those important plans.
Now, as the walls stand firm in deep content,
Something is here that was not built by hands.

P. W. Payne



PESTS. Our life—at least, the life of those encyclopedic young women who answer our readers' questions—was rendered dreary last Autumn by tormented householders in whose homes the hornets insisted on making their Winter quarters. We advised one and all to go at 'em with a fly-swatter.

Pretty soon the aforesaid walking encyclopedias will be smothered with questions on how to rid the house of flies. By dipping down into the grab bag of the past we combine these two pests. Hector St. John of Philadelphia, Pa., made this his practice about the year 1782: When warm weather brought flies inside his house he used to go into the woods and bring back a hornets' nest. This he hung from his parlor ceiling, for the hornets caught and consumed the flies. What the ingenious Mr. St. John then did about the hornets, history doth not tell.

ALLERGIC TO THE COUNTRY. It is inevitable that when two or three housewives are gathered together they will fall to grousing about servants and if they be country housewives, the servant tales of woe are complete and comprehensive. Usually we would blame "these times", and shake our heads sententiously over what the movies are doing to our lower orders and all that sort of bosh. As a matter of fact, there have always been some servants who are allergic to the country. Witness this advertisement which appeared in a New York newspaper on December 6, 1776: "For sale, by Robert Cromeline (for no fault, only he *won't* live in the country), a negro man, a very handy fellow at painting, glazing and housework".

COLORADO CHANGES. A correspondent in Colorado, who wishes to join our Street Name Society, writes that where the 40th degree of latitude runs through Boulder, it bears the forthright name of Baseline. Some fastidious persons tried to change this to Park Avenue, but the populace howled them down. However, the town did have a Skunk Canyon that was changed to—of all names—Bluebell!

It is good to report that Westport, Mass., has a Mouse Hill Road and in Barre, Mass., is a Burn Shirt River named by an early settler who built a fire on its bank and accidentally burned his shirt. In Worcester, Mass., is a Burn Coat Street. These early Yankees apparently were careless with their clothes.

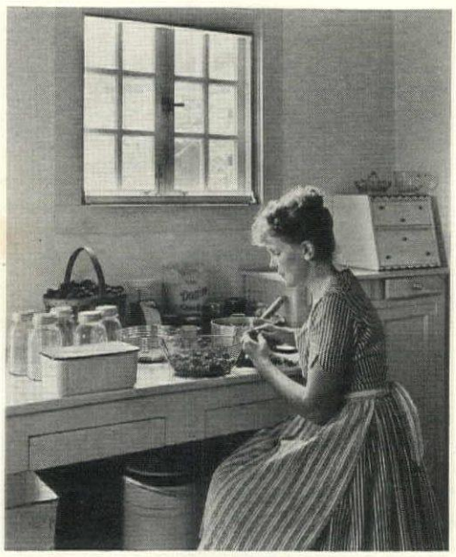
FORBIDDEN CHINTZ. We Americans are irked by governmental regimentation. With the slightest hint of control, the trumpets of liberty begin sounding on all sides. What, we wonder, would we have said had we lived in England in 1720? At this period the passion for chintz had reached such a pitch that legislation, designed to protect the home-weaving industry, was introduced. This legislation prohibited the wearing of calico dresses and the use of chintz for upholstery.

GOTTSCHO

The Joseph B. Platt's farmhouse at Fairmount, N. J.

Week-end Farmers

How June Platt found a miraculous old house in an enchanted valley



JUNE PLATT, OUR COOKING EDITOR

IF YOU don't want to buy a farm, then don't go driving by moonlight through rolling valleys of cultivated farm fields. It's sure to be fatal—at least it was for us. We hadn't really the vaguest, remotest idea of buying a farm; we didn't particularly need a farm; we certainly weren't looking for a farm. Yet, in spite of all that, one night five years ago, to be exact, we were just "city folks" lost temporarily in a beautiful valley, and the very next week we were week-end farmers—as simply as that—and this is how it happened:

We had taken our children to visit their aunt and uncle in Bryn Mawr during the Thanksgiving holidays. We were bringing them back. It was Saturday night. The children were due back at school in time for study period. We thought we knew the way. We didn't. We were lost. The moon was shining, the stars were twinkling and we found ourselves on a very bumpy road in an enchanted valley in farm country.

We remarked casually: "What a heavenly spot; some day let's buy a farm." Enthusiastic echoes! "Oh please, please do buy a farm." Just then we saw a light ahead—a little farmhouse by the side of the road. We stopped, asked where we were, listened attentively to instructions how to get back on the right road, retraced our way, found the right road, deposited the children and went on to New York and to bed.

The next morning—Sunday—we were up bright and early reading the papers. Reading the papers was all right, but so bright and early, no! Something was up. My suspicions were instantly aroused. Real estate ads!—Suspicions confirmed. An amazing coincidence—farms for sale in the very locality of last night's enchanting valley! One particularly intriguing ad. How about it? Wouldn't it be nice—just for the fun of it—to get in the Ford and go look at some of these farms? A lovely sunny day; nothing in particular to do. We went!

We found the author of the particularly alluring ad sitting in his real estate office. He was delighted to see us—produced a lengthy list of farms just aching to be bought. We sifted the list down to three houses which were situated in the immediate neighborhood.

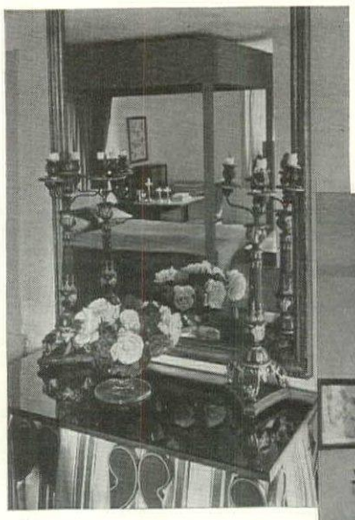
The first farm proved to be an enormous wooden barn, slightly converted by somebody into what vaguely resembled a house. The view wasn't quite what we had in mind—trees were slightly lacking. To be sure, it had a brook and great possibilities. We rebuilt it imaginatively on the spot—furnished it—hung the pictures and curtains; then decided we didn't want it after all. (Just as well, too, for lightning struck it the next day. It fell to the ground and was burned to ashes.)

The second farm, perched on a little hill, was very cheap. It might have had a charming view if the farmers had only cut down some of their trees, but they hadn't; so we went on to see the third one. Sort of fun at that—looking at farms for sale!

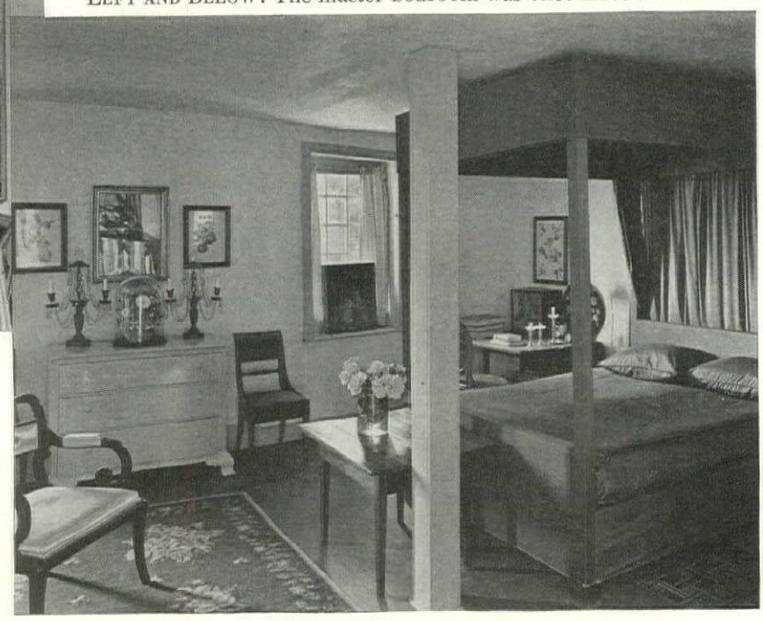
The third was off a way—uphill, downhill, over a bridge we went. We turned to the left at the white church on the corner, bumpity, bump! Something familiar about those bumps. Did Darling know where we were? Of course, we were in the same rolling valley—our enchanted valley of the night before. Then appeared miraculously before us the most ravishing stone farmhouse almost two hundred years old (for sale), right within a mile or so of the little house where we had originally stopped to ask our way. Then and there and simultaneously we fell in love with it.

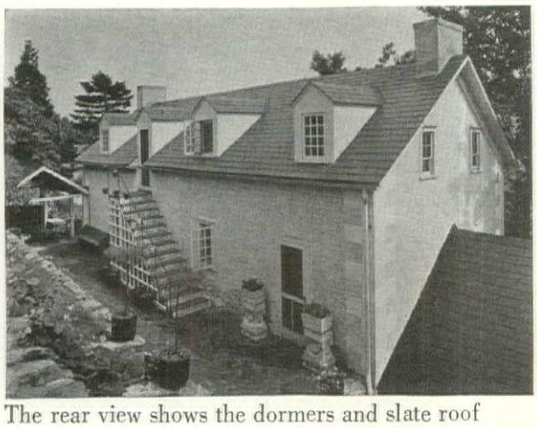
We were completely blind to the fact that it was right on the road. It was certainly sadly in need of repair. The porch was a mistake, of course, but we could easily tear it off. We could raise the roof and make it slate instead of shingle. We could put in dormers and change the windows, and patch the stucco, and give it a coat of paint, and cover the front of it with roses, and build some terraces, and tear out the ceilings and expose the beams, and make the kitchen into a living room, and put in a cement floor and add on a kitchen (a nice modern one), and put in a bath, and scrape off the old wallpaper, and pull out the partitions upstairs and make a big bedroom for ourselves.

The real estate man left us discreetly alone at this point so that we might talk things over in private while he went up to the neighboring farm to see if the owners were home. The farmer was home. He came down. We told him we loved it and, before leaving, (*Continued on page* 61)



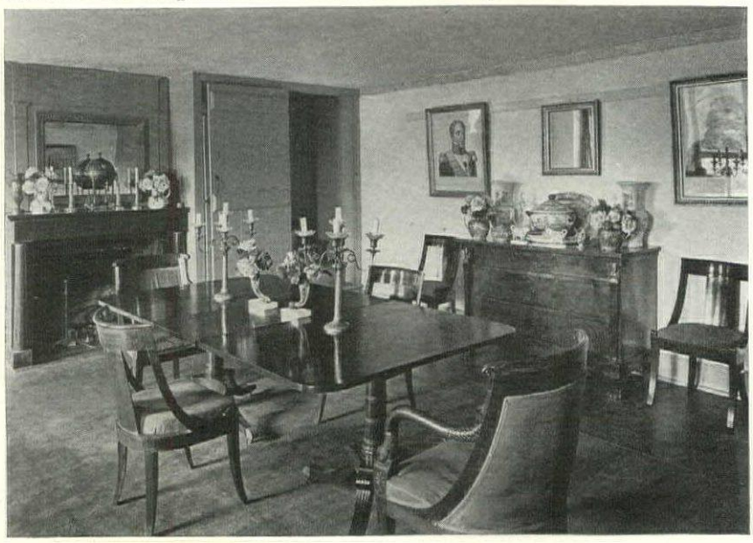
LEFT AND BELOW: The master bedroom was once three small rooms





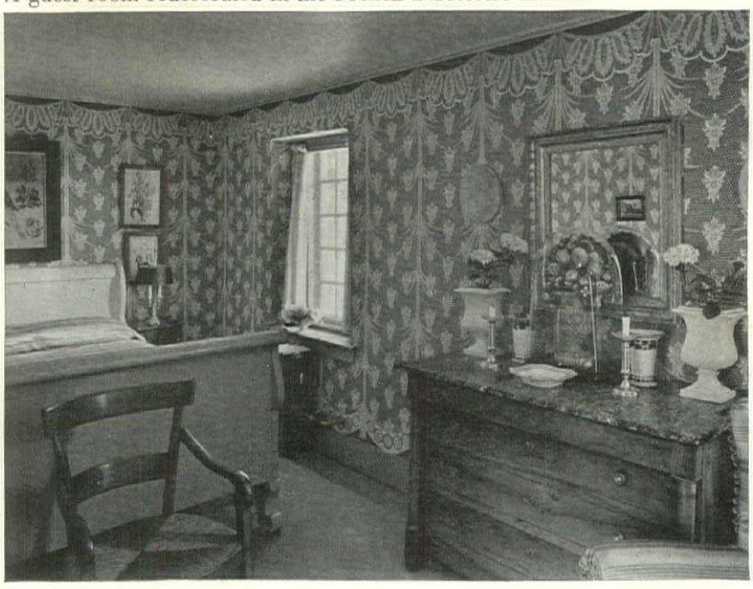
The rear view shows the dormers and slate roof

BELOW: The old parlor was turned into a dining room



"We could put in dormers, and change the windows, and patch the stucco and give it a coat of paint"

A guest room redecorated in the French Directoire manner



THE Platts went on a farm-hunting expedition "just for the fun of it" and in less than half a day they were the excited owners of a delightful old farmhouse. Strangely enough the house had been easy to find—but that was just the beginning. There were a hundred things to be done inside and out. Beneath layers of bedraggled wallpaper and plaster lay the sturdy construction and interior details of a previous century. Ceilings were torn down to reveal rough hewn beams. An original fireplace was discovered behind a mass of superimposed construction.

The exterior required a thorough face-lifting treatment. The roof had to be raised and the well-worn shingles removed to make way for the slate roofing which the Platts desired. The old front porch was replaced with a rose-covered terrace. Since the house was dark and unfriendly, the windows were replanned to provide more light and ventilation.

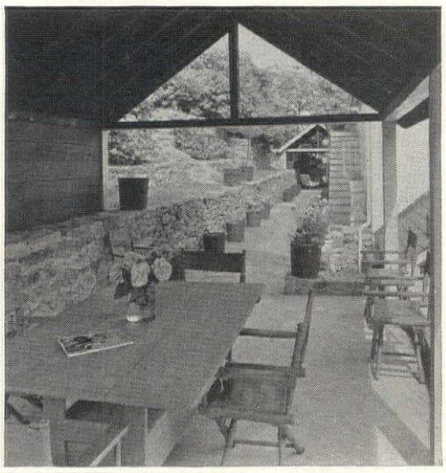
According to early histories—most of them written in longhand—the original farmhouse was built long before the Revolution. In fact the building can be traced back as far as 1750. When the Platts discovered it, there were seven rooms and a garret. Today the interior plan of the house is completely changed and eight bright sophisticated rooms replace the original seven.

The old family parlor was miraculously transformed into a charming dining room. The kitchen became a living room and a new and modern kitchen—for Mrs. Platt, of course—was added to the existing building. The master bedroom was ingeniously created by knocking down the walls of three small second floor bedrooms. And once the roof had been raised and pierced with dormer windows, the garret provided three thoroughly livable rooms—two for the children and one to be used by house guests.

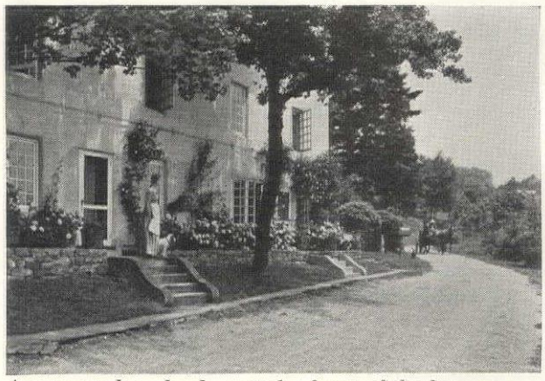
The old kitchen was turned into this comfortable living room

GOTTSCHO

A covered terrace for outdoor suppers



The original fireplace was uncovered in the kitchen



A country lane leads past the front of the house

Terraces were built behind the house

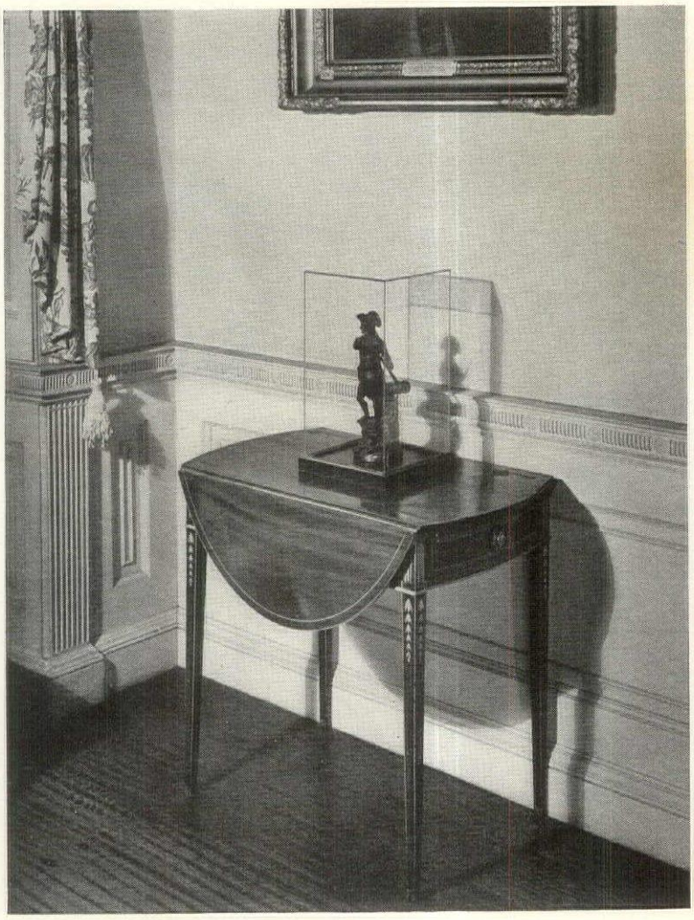
"And cover the front with roses, and build some terraces, and tear out the ceilings and expose the beams . . ."

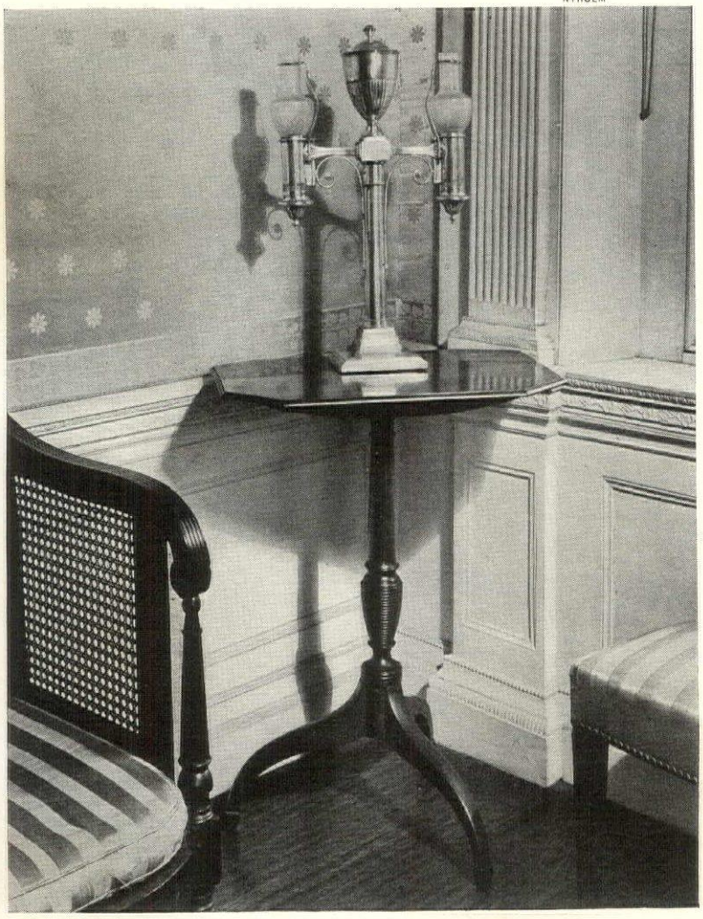
From American Museums

A group of fine reproductions from originals in museums throughout the country

SOME of the most beautiful furniture in the country today is sitting quietly in museums. Designed during the days when the United States were young, much of this furniture expresses a fundamental sense of proportion and line, a love of fine craftsmanship that our high-geared, hectic speed of today rarely achieves. Realizing this, the Johnson Furniture Company set out to bring a part of this furniture of the past into homes of today. They started slowly at first, visiting museums and private collections throughout the country, sorting and selecting with a careful eye to the intrinsic beauty of each piece and to its adaptability to present day life. On these two pages you see the result—a group of rare reproductions, each a faithful copy of a fine original. They are not expensive; and you can find them in stores throughout the country. So far the group numbers thirty-six pieces, but it will be expanded during the next year.

NYHOLM





Sturdy mahogany Pembroke table in the Munn Room of the American Wing, Metropolitan Museum of Art, New York. At the left you see its modern counterpart

Also from the Metropolitan Museum, New York, a delicate Sheraton tilt-top, nicely proportioned. Original in the Petersburg Room, American Wing; reproduction at the left

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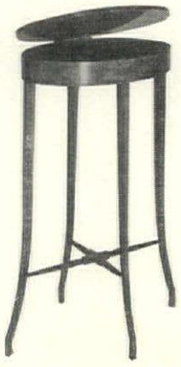
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6

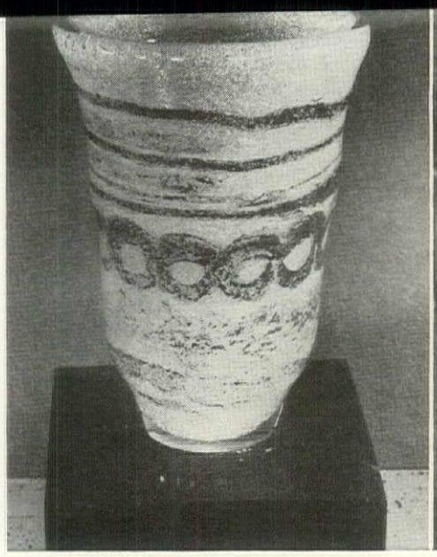
1

1. Tea table after one in Kenmore House, Fredericksburg. 2. Long-legged mahogany stand from York Hall, Yorktown. 3. Flip-top card table from one in City Art Museum, St. Louis. 4. Round tilt-top adapted from one in the Museum of Fine Arts, Boston. 5. Jewel table with a lock and velvet jewel bed, Wm. Rockhill Nelson Gallery of Art, Kansas City. 6. Oval tilt-top from Carroll Mansion, Baltimore. 7. Slate-topped mixing table after one in Essex Institute, Salem

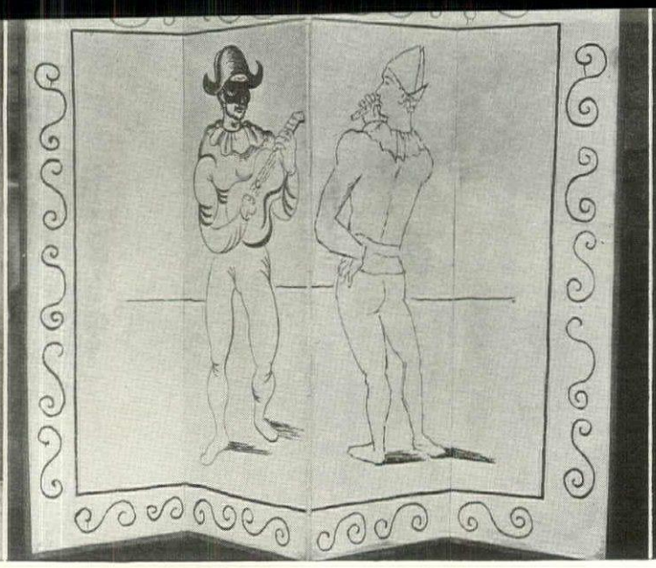
7

At the Cooper Union Museum, New York, is this fine two-tier drop leaf table, Regency in design, about 1800. And to the left, its twin, more than a hundred years younger

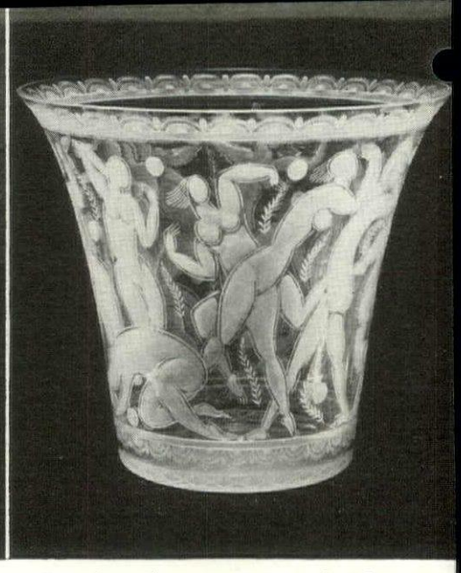
More alike than two peas: this corner table, above, in the Minneapolis Institute of Arts, Minneapolis and Johnson Furniture Company's excellent copy of it is at the left



• Among the decorative exhibits in the Palace of Fine Arts is a graceful Henri Navarre glass vase loaned by Templeton Crocker



• The *Two Harlequins* by Pablo Picasso makes an unusual screen which is also borrowed from Mr. Crocker's collection. The composition is from the artist's so-called "blue" or earlier period



• A modern glass vase, engraved with dancing figures from a design by Edvard Hald, was made by Orrefors

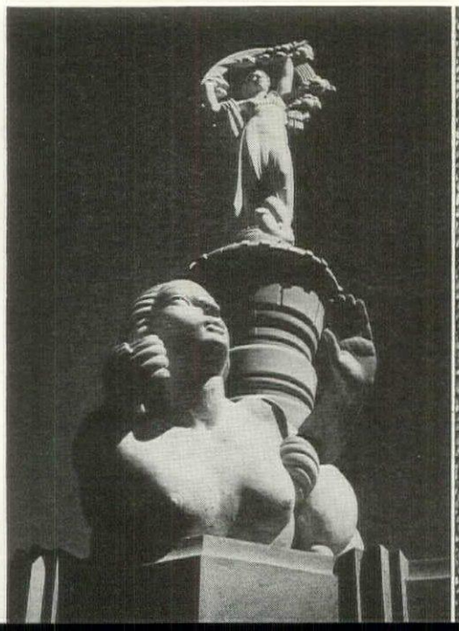
The Western World's Fair

Six pages of photographs and drawings in color

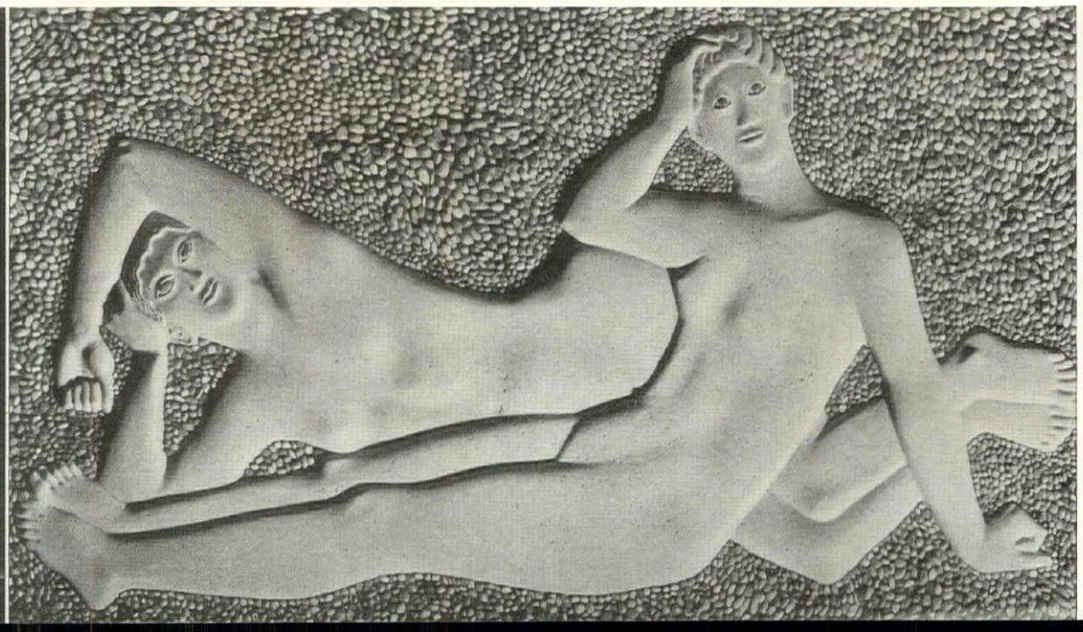
of decorative highspots

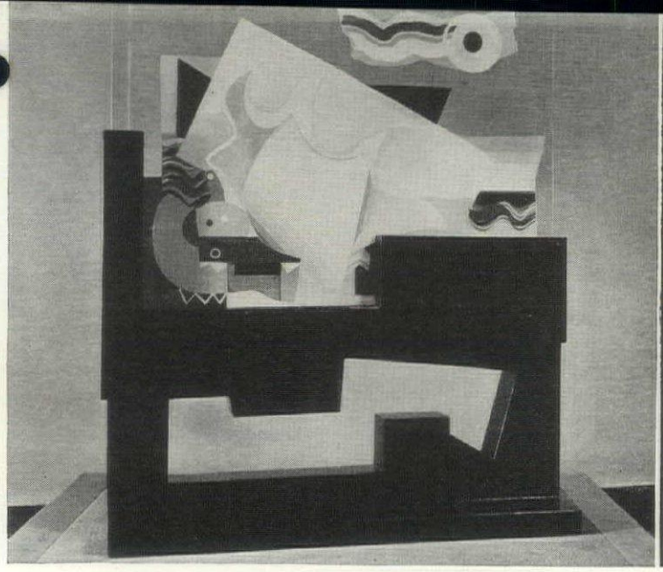
at the Golden Gate Exposition

• *The Girl of the Rainbow*, a fountain in the Court of Flowers, is one of the many unusual groups of sculpture. It is by O. C. Malmquist

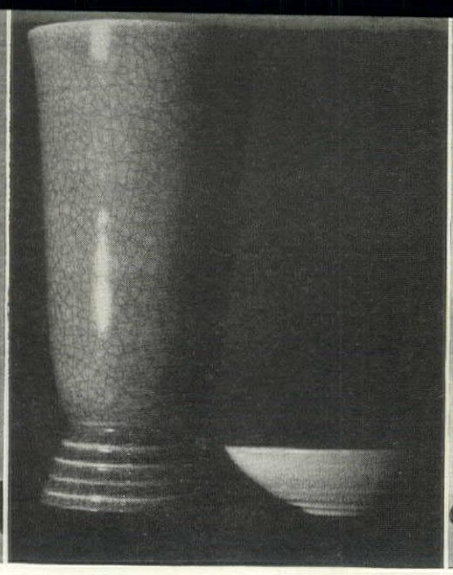


• A group in cast stone by Helen Burton who with her sister, Esther, executed several interesting compositions for the Fair. Here, reclining figures are set against an unusual background of pebbles





• Unusual materials have been employed by Exposition artists for abstract designs. Here the well-known artist, Marcoussis, has made use of painted glass and teakwood



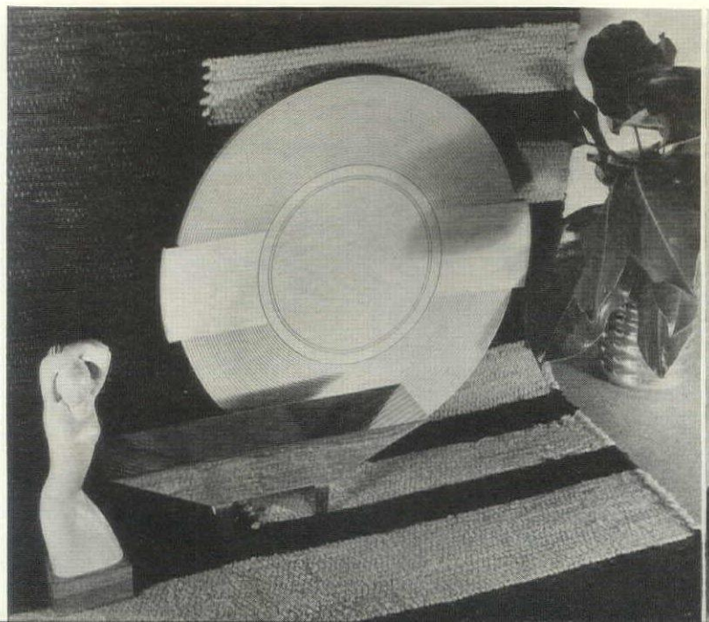
• Exquisite proportions characterize this tall slender vase and graceful bowl which may be seen at the exhibition of ceramics

• Chrome candlesticks by Gerhardt Becker; pottery bowl, Laura Anderson; wood bowl, Amberg-Hirth; terra cotta bull, Adolf Odorser

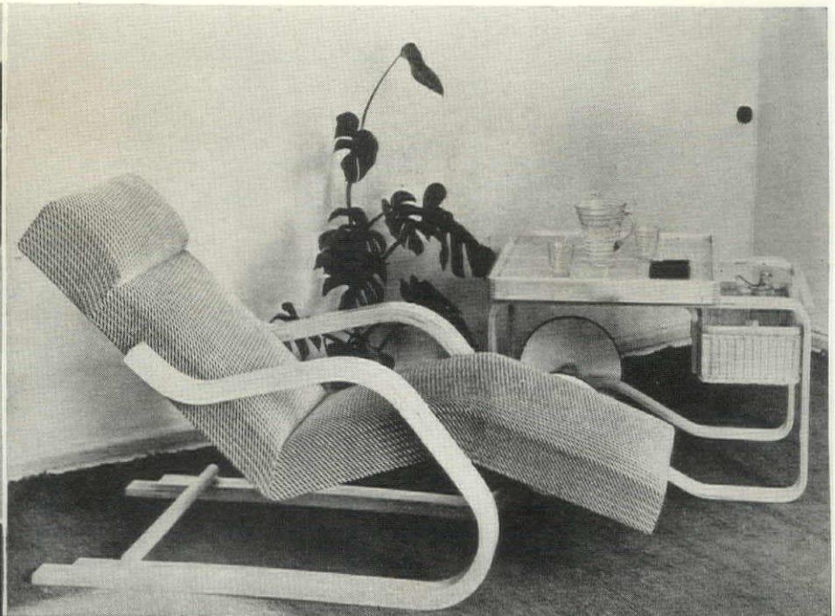
LIKE a magic city raised from the ocean's floor, the Golden Gate Exposition stands on man-made "Treasure Island" in the middle of San Francisco Bay. In this spectacular setting the Fair will unfold a pageant of the art, science and industry of the Pacific Basin. Sponsored by eleven Western States, the Exposition—opening in February—features a new Pacific style of architecture. Mystic oriental forms, Malayan, Incan and Cambodian treatments are blended with modern horizontal lines and setback pyramid effects in groupings of vigor and dignity. The elephant, favorite beast of pageantry, is a prominent decorative note. And the indirect lighting is a masterpiece of electronics and color manipulation.

The Decorative Arts section, directed by Dorothy Liebes, noted designer of textiles, is one of the outstanding features of the Fair. This exhibition, located in the Fine Arts Palace, emphasizes ideas rather than materials or technique. There are rooms by well-known American designers and decorators some of which are illustrated on the following pages. The Indian and Hawaiian exhibits are significant in the decorating field as are the rooms by such foreign designers as Le Corbusier, Aalto, Lurcat, Malmsten and Dunand.

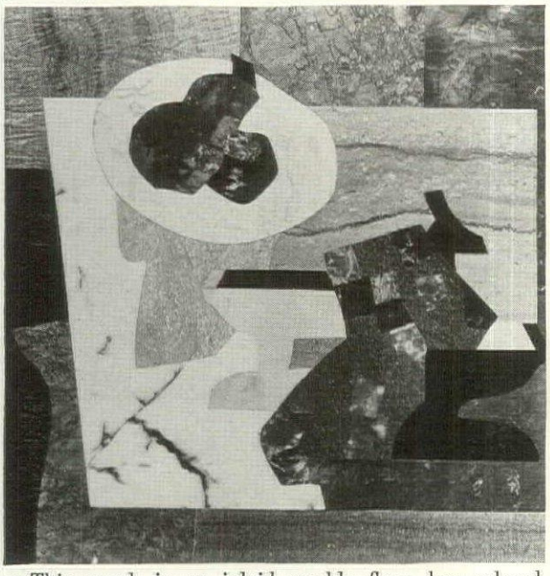
• A group by Californian artists: The hand-woven rug is by Elizabeth Jennings; wooden tray and brass container by Amberg-Hirth; terra cotta figure by Brents Carlton



• Designed along unusual lines, this compact tea-wagon and comfortable lounging chair from New Furniture, Inc., form part of the decorative exhibition in the Aalto room

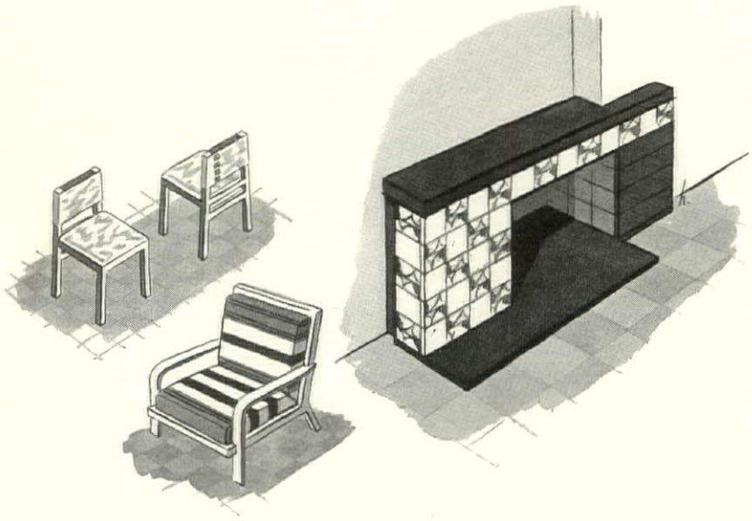


• Hawaiian influence is shown in this room, arranged by Gump's of San Francisco, in off-white, natural bamboo, yellow, green and beige. Furniture of reeded hardwood



• This panel, in an inlaid marble floor, has colored fruit worked into irregular designs of gray, off-white and earth red marble. By Florence Swift, Berkeley, Cal.

What the Pageant of the Pacific reveals in decoration



• Examples of Indian art: Two views (top) of a rawhide desk chair, a fireplace of Zia and black tile, and a chair upholstered in a bright-colored Navajo blanket

• ABOVE: Hand-painted fabrics introduced by Dan Cooper: dot-and-dash design, rose and blue on beige; fleur de lys, beige on brown; wheel pattern, gray and beige

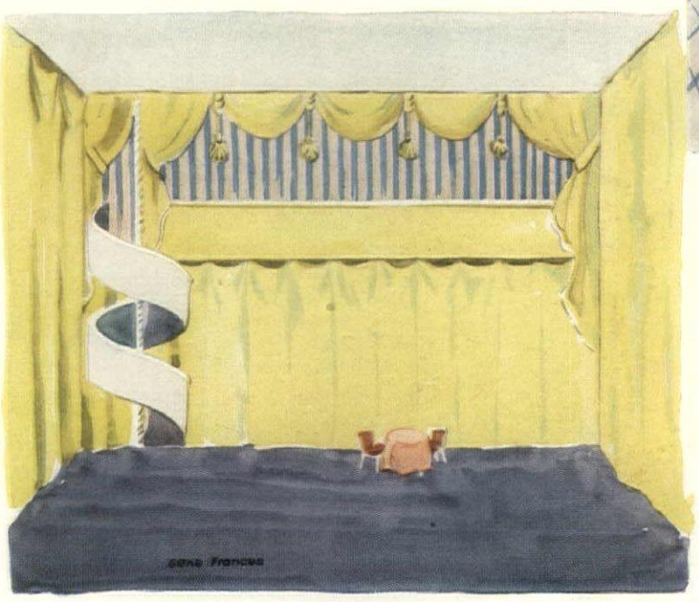
• RIGHT: Ranch furniture of oak bound in rawhide, a sisal rug, plates of traditional Indian design and linen with a colorful cactus motif are in this room by Gump's

Decorative details from the Yerba Buena Club for Women at the Fair

In the waiting room at the left, the turkey red Victorian sofa stands before a window draped in plaid silk. Giacommeti's plaster hands hold back these draperies, as shown above in detail

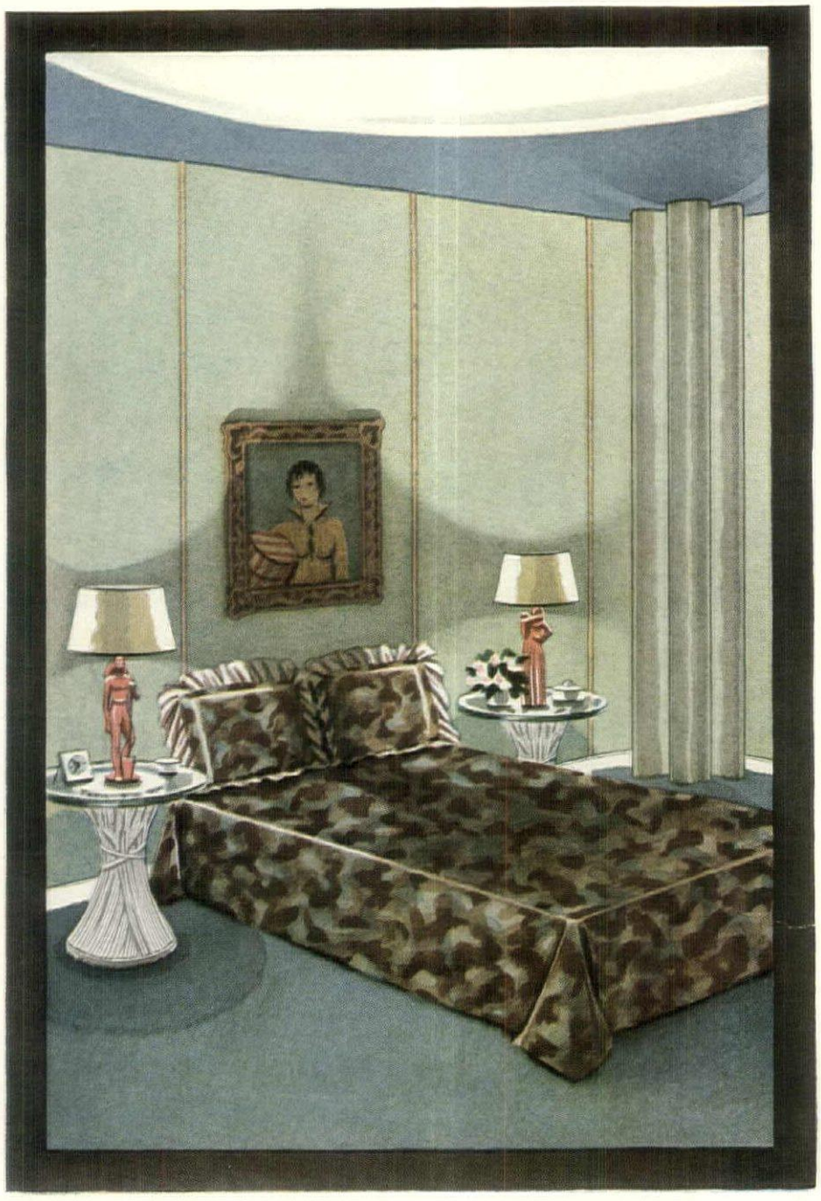
The dining room of the club is indirectly lighted by plaster bowls mounted on slender lemon yellow columns. Plaster leaves are twisted spirally around each of the columnar shafts

The striped effect of the main lounge is interrupted by tall Venetian Nubians. Victorian settees are for conversation groups. Frances Elkins, decorator. William W. Wurster, architect

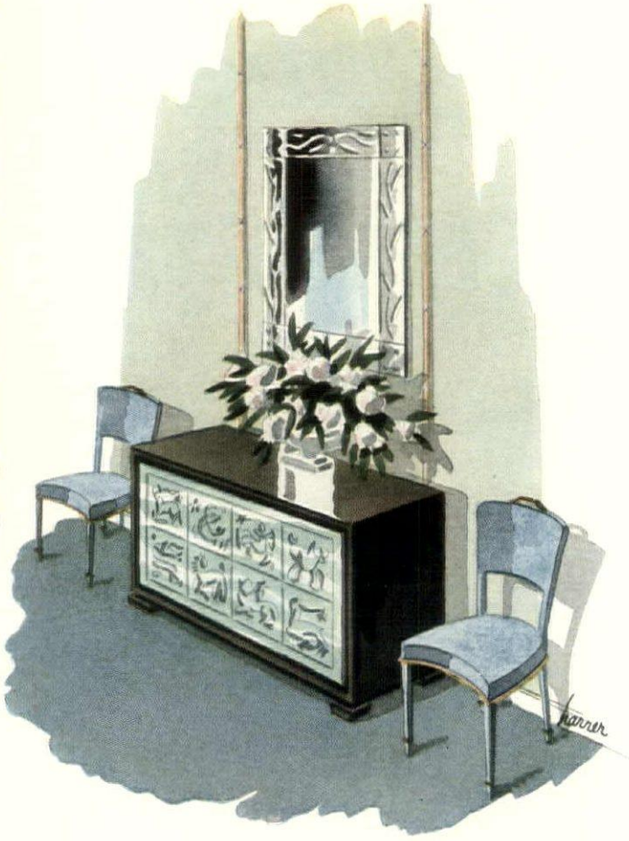


The spiral staircase at one end of the dining room leads to the cocktail balcony above. Velvet is used to drape the walls and cover the chairs. In our drawing one table is used to suggest many

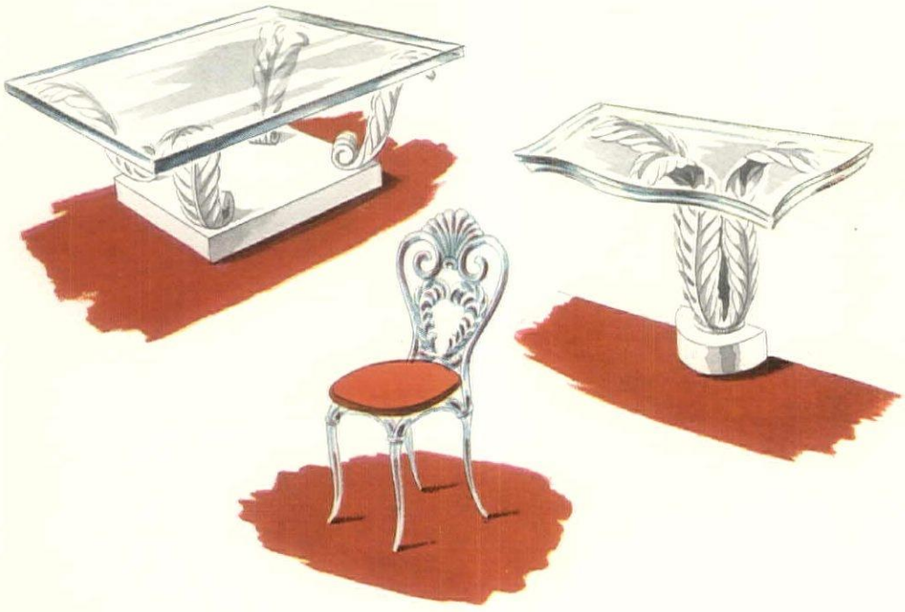
New York Decorators contribute to the beauty of the San Francisco Fair



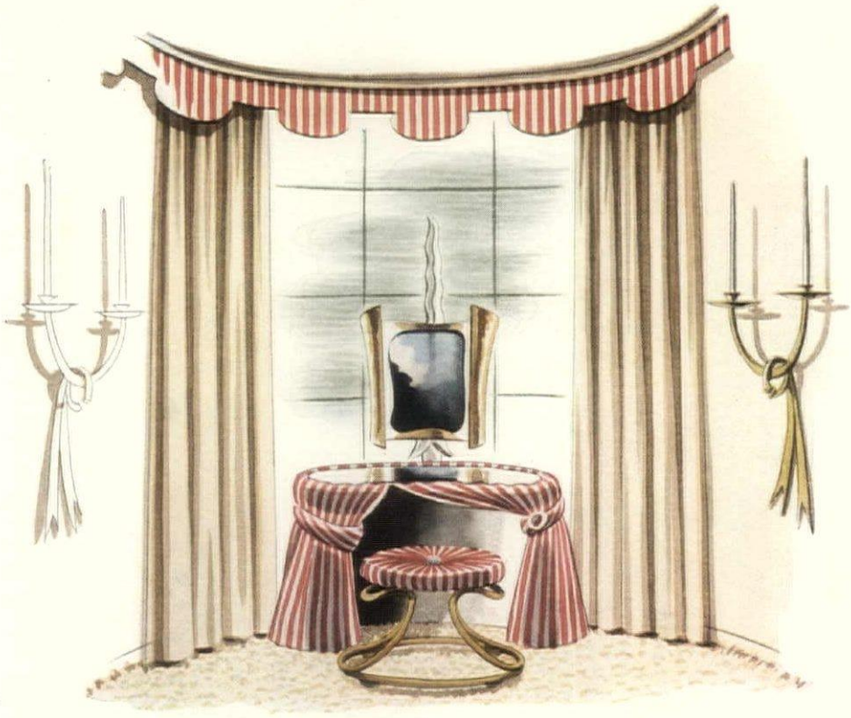
Rounded corners and indirect lighting create the illusion of space in this room by McMillen. The walls, covered with Cheney velvet, contrast with the taffeta spread (Frances T. Miller). The rug is by V'Soske



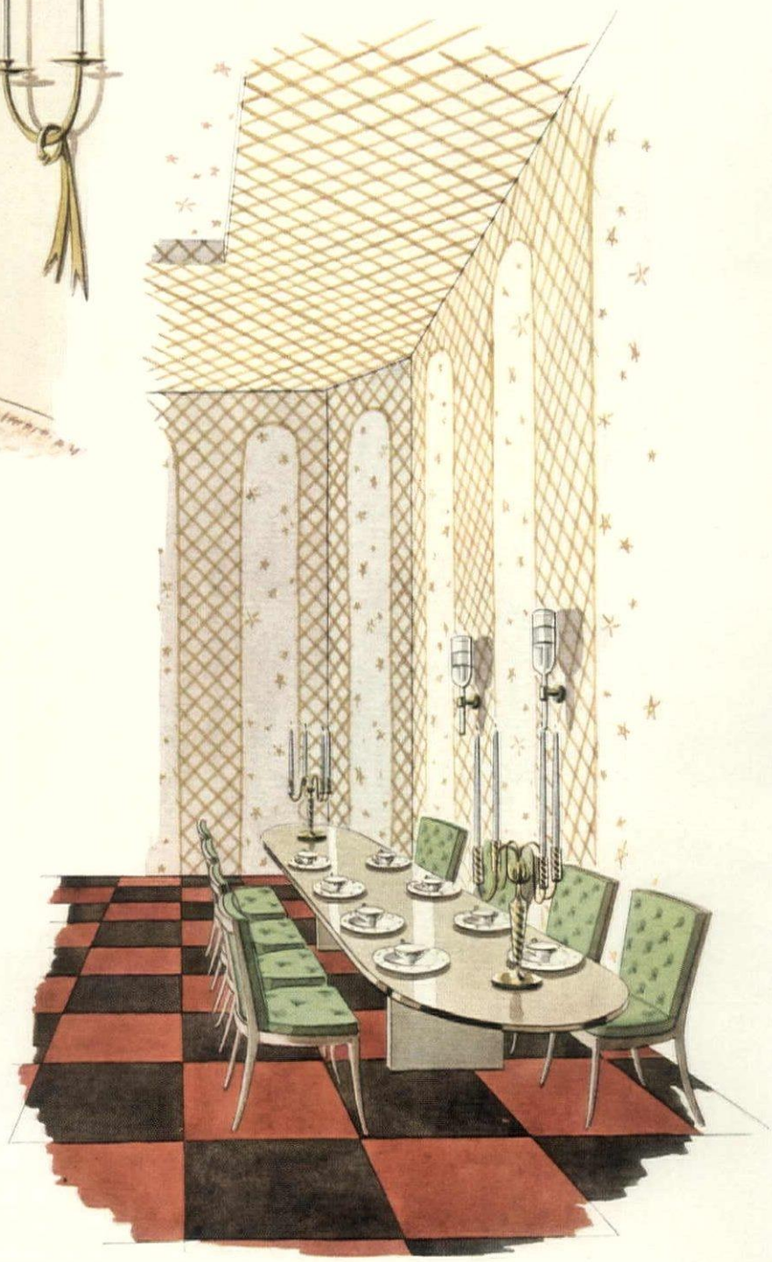
The lacquered chest at one end of the bedroom above is faced with antique mirror appliquéd with Zodiacal signs



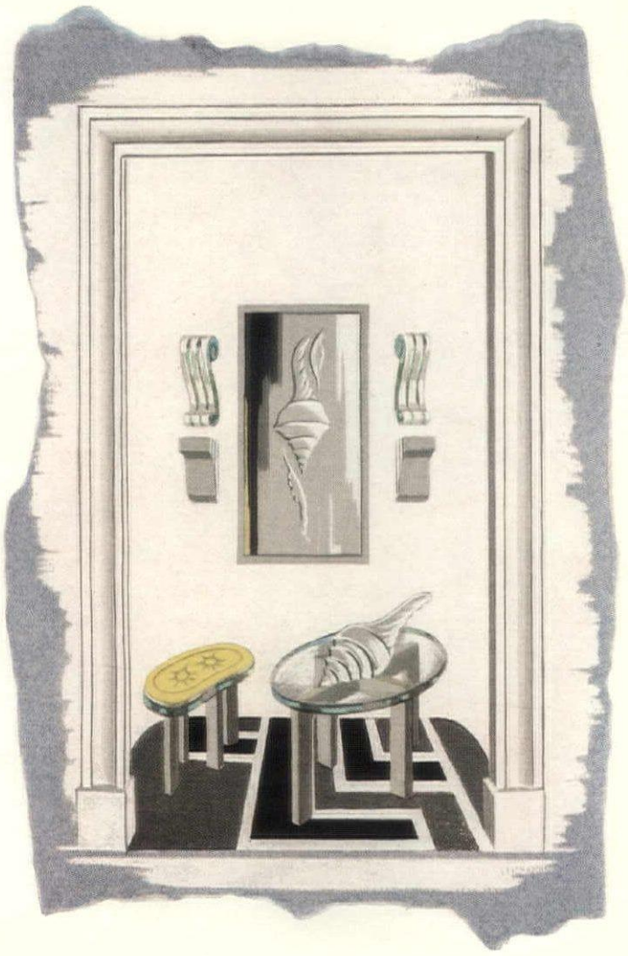
Left: Transparent plastics are used in these occasional pieces designed by Cora Scovil. The console and coffee table have tops of plexi-glass set on plaster bases while the chair is made of lucite



A lady's dressing room is dramatic in this modernized Baroque setting. The dressing table, painted to repeat the design of the Scalamandre silk valance, is sculptured plaster. Note use of gilded wrought iron. William Pahlmann, designer



This modern dining room has a lattice and star wallpaper, created by Katzenbach & Warren. The furniture, designed by Tommi Parzinger and made by Charak, is holly wood and upholstered in leather. Rena Rosenthal is the exhibitor



This group of furniture created by Robert E. Locher, features a bench and table with gray metal bases. Flooring is Armstrong's linotile. The wool seat cover is hand-tufted and made by V'Soske. A plaster shell ornaments the mirrored panel

ANTON BRUEHL · CONDÉ NAST ENGRAVING

We set a midwinter dinner table with red and white camellias against a background of blue

Holiday tricolor

We set a table in a rose-red, white and azure blue

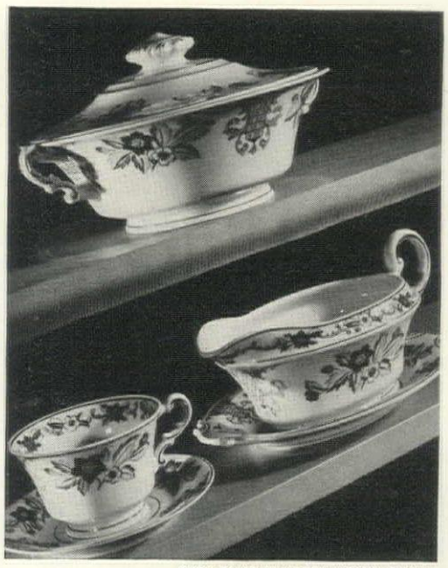
WITH all the illustrious great who have birthdays this month, it will not seem surprising that our dinner table, shown on the opposite page, has for its motif red, white and blue. That it expresses its patriotic theme so subtly—without broad stripes and bright stars—is, we feel, a matter for rejoicing. As a matter of fact, the holiday motif was purely incidental to our main purpose, which was to design an attractive mid-winter table suitable for many occasions and for people of many tastes.

February, besides being lavish with important birthdays, is the month when camellias are at their height. These flowers with practically no stem make a beautiful low centerpiece for a dinner table and their fresh crispness introduces an air of elegance and formality. Here rose-red and white blooms have been chosen to float in Wedgwood's shell-shaped dish of dull moonstone finish. This low centerpiece is surrounded by four conch shells in the same finish, also filled with flowers, set in alternating red and white rows.

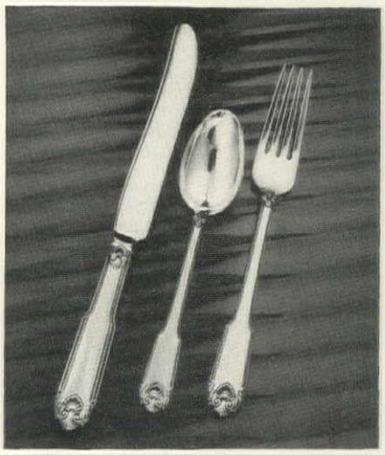
The shell theme appears again in the silverware, which has a fine gadroon edge and is tipped by a delicate Georgian shell at the handle. This is the "Whitehall" pattern in International sterling, full of a restrained dignity. The candelabra, also International, are in simple traditional design which sets off to perfection the more complicated motifs of plate and cloth. In close kinship to the shell design, the tablecloth and plates which we chose for this table are decorated with simple baroque scrolls such as might be found with shell motifs in 18th Century rooms. The service plates and butter plates are in the graceful "Lady Mary" pattern, made by Syracuse, with blue and gray scrollwork and finely drawn flowers outlined subtly with platinum. They may be found at Bailey, Banks & Biddle in Philadelphia.

The background for this lovely setting is the azure satin damask cloth from Léron with its delicate tracery in the center and around the border. The crystal goblets and wine glasses we selected are in the same spirit, chastely cut with a fine interlacing of laurel leaves and scrolls worked together to form the "Croydon" pattern from Cataract-Sharpe, which can be found at John Wanamaker.

The creamy white Wedgwood shells in the center come from Carole Stupell, Ltd. and the red and white camellias are by courtesy of Max Schling. The dining chairs in greenish-blue with curving backs are baroque in feeling, and may be obtained from Macy's.

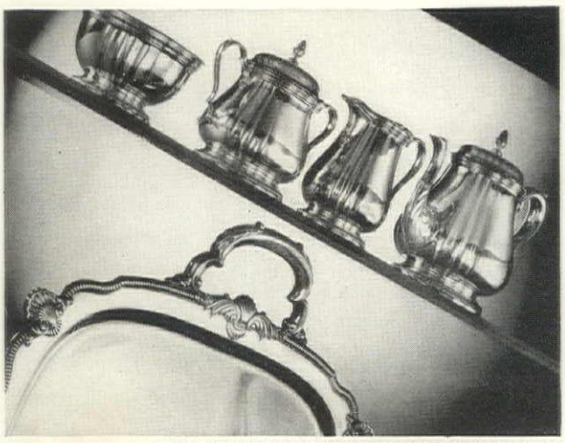


SYRACUSE "LADY MARY" CHINA

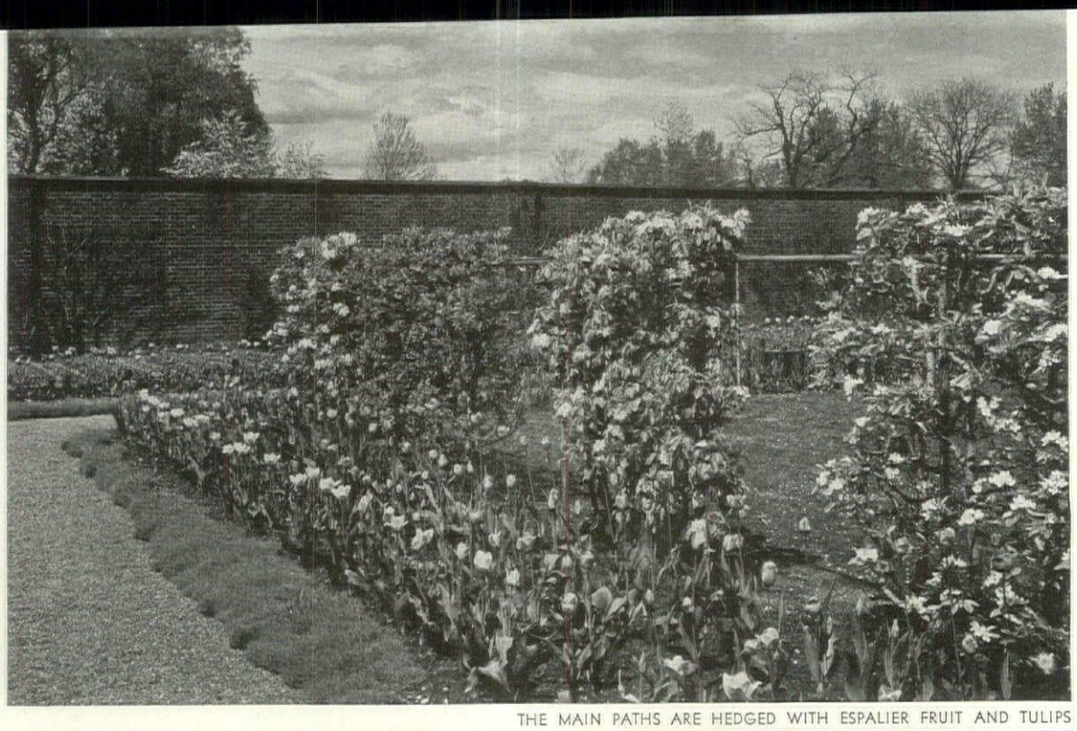


DETAIL OF INTERNATIONAL'S "WHITEHALL"

"CROYDON" CRYSTAL FROM CATARACT-SHARPE



TEA SERVICE IN INTERNATIONAL'S "WHITEHALL"



THE MAIN PATHS ARE HEDGED WITH ESPALIER FRUIT AND TULIPS

In J. P. Morgan's vegetable garden

COSTAIN

ESPALIER HEDGES, ABOUT 5 FEET HIGH, SCREEN THE VEGETABLE ROWS

Vegetables and flowers

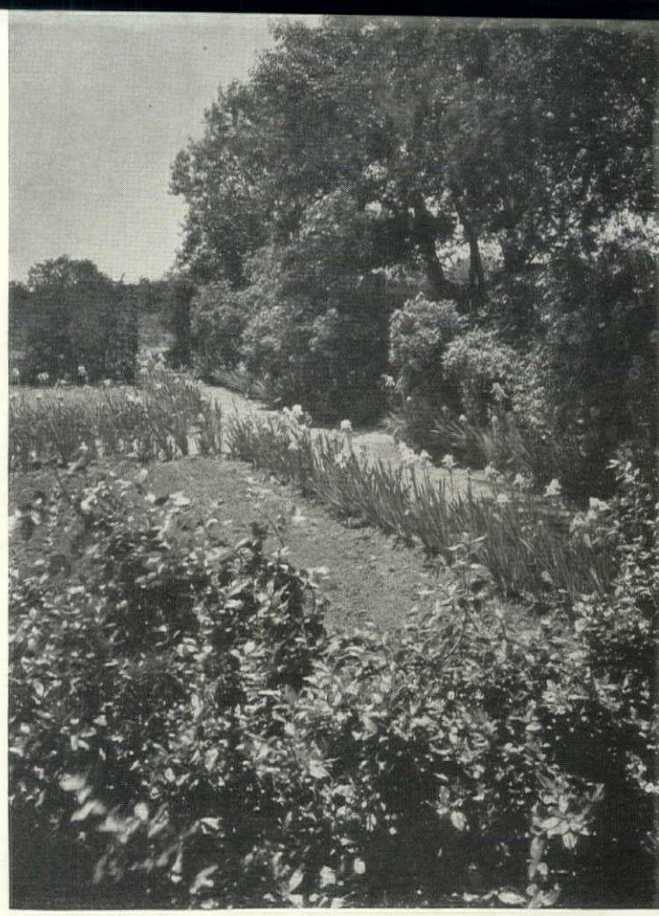
Unusual plantings decorate the vegetable garden

Most vegetables in themselves are beautiful. To the gardener's eye nothing can bring more delight than orderly rows of well-grown lettuce, cabbage and kale, the mounded ridges of bush beans and peppers and the sleek lines of onions and leeks. Yet to many there is a class distinction between vegetables and flowers. They do not care to associate the useful vegetable with the esthetic flower. French gardeners are more democratic; they grow both together by edging the vegetable rows with flowers or hedging them with espalier fruit.

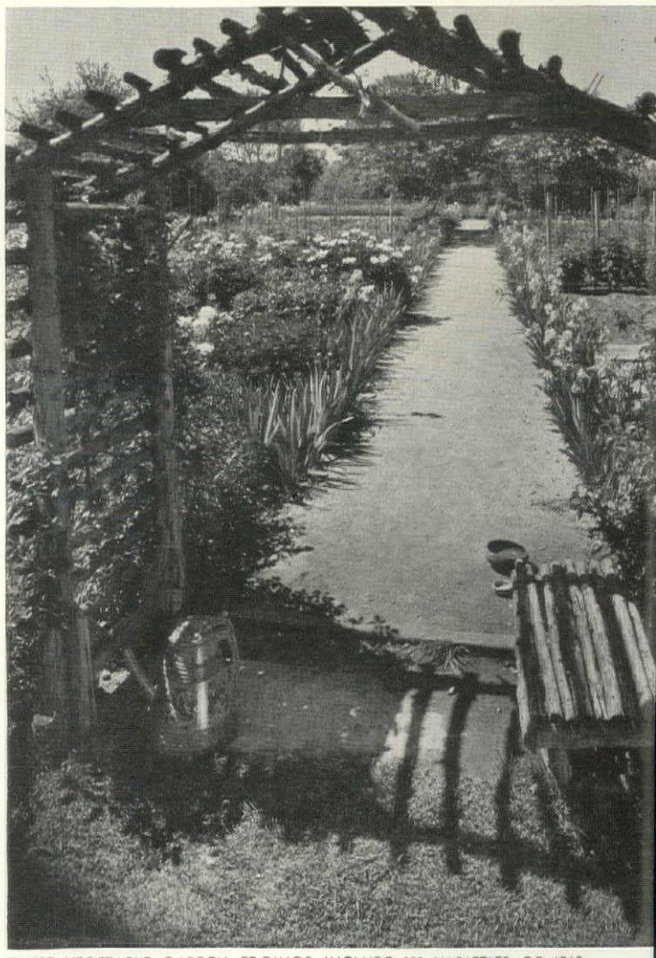
On this and the opposite page are two ways of adorning vegetable gardens. In Mr. Morgan's garden, the espalier fruit is edged with tulips followed by annuals. In Mr. Wright's, groups of iris, comprising 200 different kinds, find an open, sunny location to their liking. They provide a dazzling array of colors when in bloom and through the rest of the growing season their foliage makes a low hedge. On one cross path a purple intermediate iris is planted to bloom with terminal bushes of *Rosa hugonis*. A rear fence is screened with rugosa roses.

ALL PATHS ARE EDGED WITH TALL BEARDED IRIS IN VARIETY

WHEN THROUGH FLOWERING, THE IRIS MAKES A LOW GREEN HEDGE



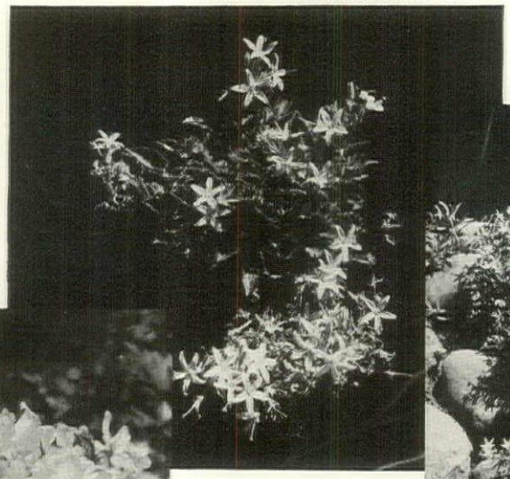
CLIMBING ROSES SPILL THEIR COLORS ALONG THE SUPPORTING WALL



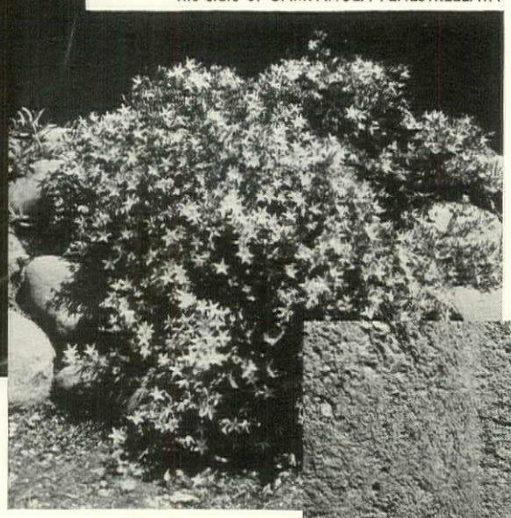
THESE VEGETABLE GARDEN EDGINGS INCLUDE 200 VARIETIES OF IRIS

In Richardson Wright's vegetable garden

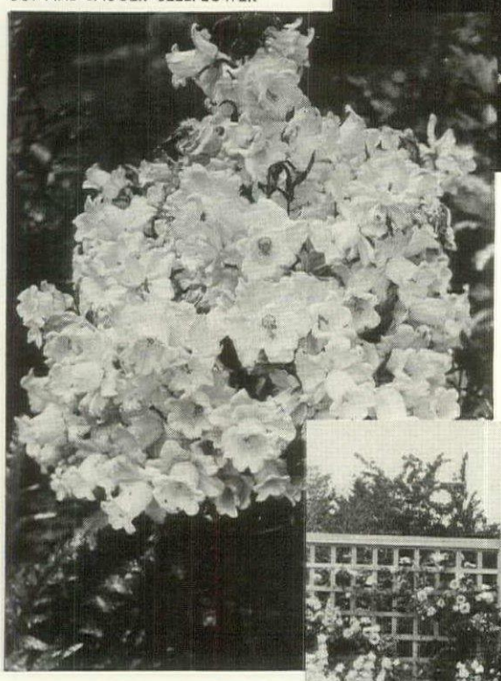
CAMPANULA ISTRIACA for mild climates

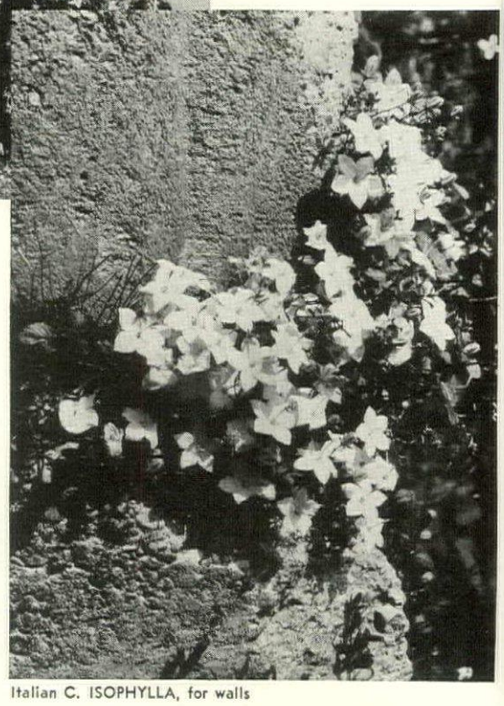


The stars of CAMPANULA FENESTRELLATA



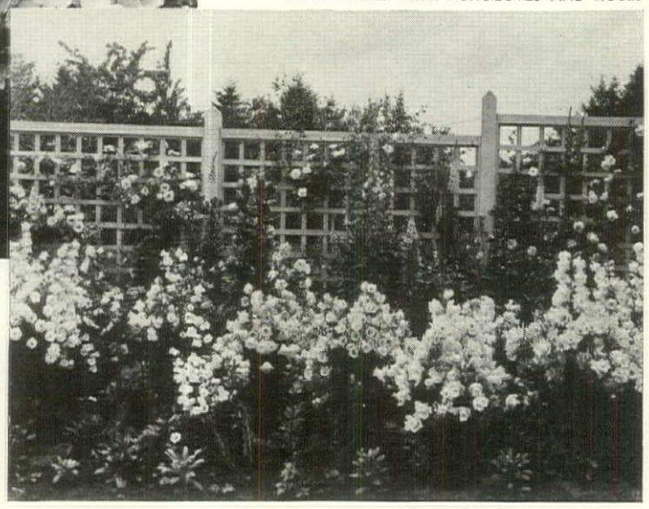
CUP-AND-SAUCER BELLFLOWER





Italian C. ISOPHYLLA, for walls

BELLFLOWERS WITH FOXGLOVES AND ROSES



Bellflowers

Plants to replenish Summer borders, by Anderson McCully

As a family, bellflowers are reliable and adaptable, but rarely overrampant. There are nearly three hundred species besides countless hybrids; and while some have missed the general beauty of their race, there are many extremely lovely members. Their season of bloom fills that gap after the garden's late Spring glory and before the flowers of late Summer are ready. Their blues and whites are cool colors—something different before the flame shades that follow. The dancing bells, whether close or starry, tend to hide all the plant beneath a color mass over a long period.

Tall, medium, and low plants for the border are to be found: annuals, biennials, and perennials; pool edgings; plants for the flagged terrace and stepping stones; porch and window box material; trailers for the wall; beauties for the rock garden.

Had the Canterbury cups-and-saucers not been biennials, I'll venture no border would have been complete without their big frilly flowers of sparkling white, exquisite shell pink, soft rose, and deep purplish blue. They do come easily from seed, they are not finicky to carry on—but biennials! It all depends on the point of view. Anyway, the nurserymen are trying to help, and have placed an annual strain of Canterbury Bells on the market. Insofar as I have observed, these are not quite up to the biennial cups-and-saucers, but whether or not the difference is worth the labor is a matter of individual choice. The cups-and-saucers are good plants in the biennial form to precede the border phloxes, especially when planted in intermingling groups.

An entire border could be made of bellflowers using the cups-and-saucers for middle distance; the tall chimney bellflower (*Campanula pyramidalis*) for the back line; peachbells (*C. persicifolia*) in variety to mingle with the cups-and-saucers; and an edging of a low-growing type such as the top bellflower (*C. turbinata*) or the Carpathian (*C. carpatica*) in powder blue and white.

Still different in effect would be an edging of the stiff color masses of danesblood (*C. glomerata*), nine to twelve inches high, with dense violet clusters. Or exquisitely graceful, an edging of the six- to nine-inch bearded bellflower (*C. barbata*) with large pendant bells that run from dark to light china-blue, through cream

to white. Another factor in favor of the bearded bellflower is that it blooms off and on all Summer and well into the Fall. While nursery plants for a long border would be a sizable item of expense, I have found it one of the easiest and most satisfactory from seed.

Then again, if the border is wide, and perhaps raised above the path with a stone coping, some of the mat-forming types that are more often used in the rock garden might prove attractive—the Dalmatian bellflower (*C. portenschlagiana, C. muralis*) for dancing bells with upturned faces, or *C. garganica* for wide-open stars—are good examples.

The peachbells are at their best in July, though there are earlier and later forms, as well as tall and low, all of which you will find in nursery catalogues, also a color range through several blues, white, and double white. Personally, I prefer a white in a two-foot height, but many gardeners seem to like the china-blue Telham Beauty, and there is no reason why both may not be grown in the herbaceous border.

The chimney bellflower is at its best in August, is around six feet high, and may be had with either lavender blue or white salvers. Again, speaking personally, my favorite of the cups-and-saucers is the shell pink, with white the second choice; but all shades of all these mentioned harmonize splendidly together. I've never found a clash among them. They are the most companionate of flowers and their large ruffled blooms make for festive borders.

The trailing Italian bellflower (*Campanula isophylla*) is the one most used for window and porch boxes, hanging baskets, and pot culture; though the somewhat similar, but trifle hardier, sky blue *C. fragilis* is at times substituted. In colder regions both types must be brought indoors over Winter. The Italian bellflower will Winter outdoors from Washington, D. C., southward.

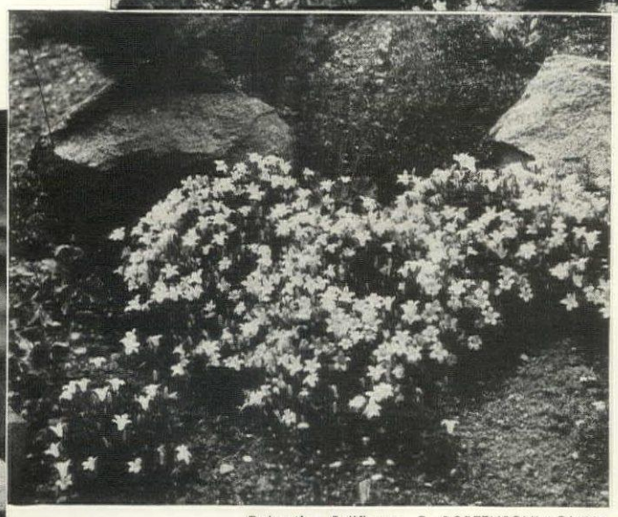
Seed of *Campanula fragilis* may be had; but you will search in vain for that of the Italian bellflower, as it is a curiosity of the race that this species does not seem to set seed, though presumably it must do so in nature, even though man has not tracked it down. Of the two, the latter is the most beautiful, with silvery gray, heart-shaped leaves and short, broad bells of white carried in such profusion that the foliage is hidden. Mayi is a blue variety of this. Some claim a rather cool situation preferable, others that it should have ample sunshine. Light soil and lime are usually advised.

Certain forms of the family seem especially evolved by nature for garden walls. In milder sections like the Pacific Coast, the two above may be so used; while in colder sections, New York, for example, one might compromise on *Campanula istriaca*, which seems halfway between the Italian bellflower and the starry *C. garganica*, already mentioned, well-known in rock gardens and also a splendid plant for garden walls. The (*Continued on page* 68)

TYROLEAN BELLFLOWER

BELLFLOWERS IN ROCK GARDEN

CAMPANULA CARPATICA with Maiden Pinks



Dalmatian Bellflower, C. PORTENSCHLAGIANA

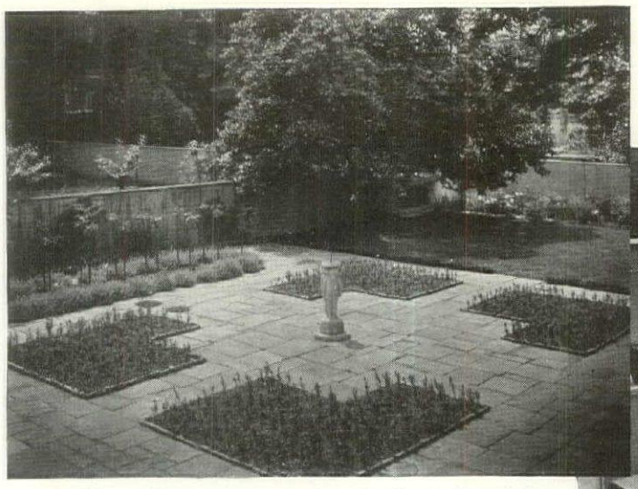
Harebell, C. ROTUNDIFOLIA

SILVIA SAUNDERS

The house and garden of Lady Forres in Trafalgar Square, London, is newly remodeled by Oliver Hill, architect, who also assisted the owner in designing the terraces and modern paved garden. The landscape plan makes the garden seem an actual part of the house. Iron-railed stone steps lead down to flagstone walks

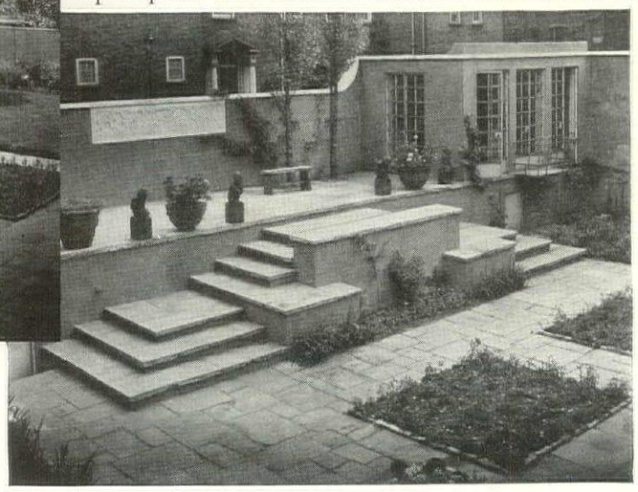
Flagstone formality

A modern paved garden in the heart of London



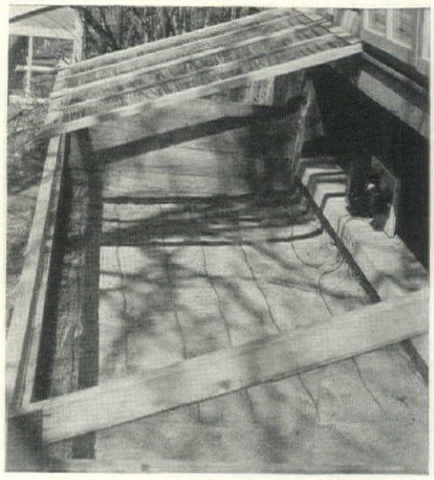
ABOVE: The garden proper consists, in the main, of flag paving with four formal beds of roses and snapdragons, the design being centered by a lead statue of children supporting a sundial. A border of lavender and standard roses rises against the south wall. An ancient mulberry in the corner lends dignity to the scene

BELOW: Under the east wall runs a long terrace, reached from the lower level by modern steps. Before this tomato-bisque colored wall, along the terrace edge, range green topiary figures and pink and red geraniums. Beyond is the garden room, with square-paned windows which harmonize with those of the house



Hotbeds for early planting

New heating and a lighter sash are described by F. F. Rockwell



LEAN-TO HOTBED WITH ELECTRIC HEATING

IN company with an old Scotch gardener I was approaching a famous estate that neither of us had seen before. As we drew near the house, he suddenly turned off on a path to the right.

"This," he said, "wud be leadin' to the greenhouses an' the frames. Greenhouses are all the same; but let me take one look at the frames, and I'll tell ye how good the garden is!"

In a very definite sense the frames are a key to the garden's success, and particularly to its scope. This is as true of the little garden as of the largest. In fact, where space is at a premium, the relative value of frames as an adjunct to the garden is increased.

No commercial gardener or no professional private gardener would ever think for a moment of attempting to get along without frames. They know from experience that without them they would be seriously handicapped. And yet it is astonishing how many enthusiastic amateurs, who do not stint on garden equipment in any other direction, fail to take advantage of this simple device for broadening their activities and for extending the garden season for several weeks in the Spring and in the Fall.

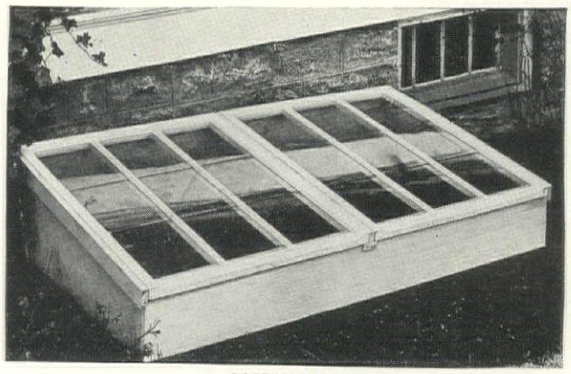
One of the great advantages provided by a heated frame—or even a coldframe, if the former is not possible—is that of enabling the grower to get plants of the exact variety or of special selected strains he may want which cannot be secured in any other way. Then, too, if one depends upon purchasing plants for setting out in the Spring, it is not always possible to get them just when planting is most convenient and desirable.

During the last couple of years there has been a growing interest in the propagation of plants by amateurs. Here, also, the frame is next to indispensable. A mild bottom heat, controlled conditions of atmospheric moisture, and the shade which a frame provides are essentials to success with many subjects, and a great help with almost all others that are raised later in the year.

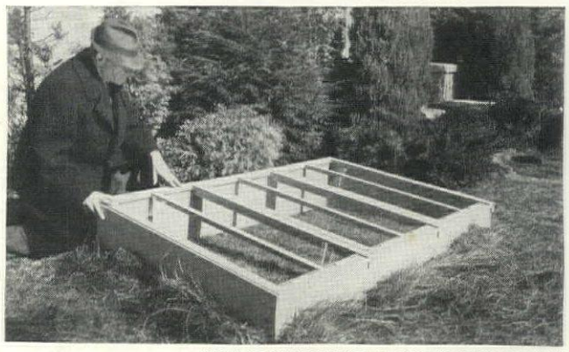
Until fairly recently, however, a heated frame or hotbed has been more or less an impractical dream for the average home owner without the services of a gardener at his disposal. Some enthusiasts, with plenty of time on their hands, could manage it. Long ago the old-fashioned manure-heated pit passed out of the picture as a practical possibility for most of us. And at best this type of heating was always messy, laborious, uneven and demanding constant attention to operate with any degree of success.

When, a few years ago, electric soil heating cable was developed, it looked as if a heated frame for every garden was at last within sight. But thousands of expectant amateurs found, upon investigation, that the new device was expensive, and still in the experimental stage. My own first experiments with it were most disappointing; and by the time I received my second electric bill, I was forced to decide that the answer had not yet been found.

Another factor which prevented the extended use of the new electric heating equipment was the elaborate preparations, worked out by the engineers of the big corporations, deemed necessary for proper installation. One was supposed to make an excavation two feet or so in depth and extending two feet (*Continued on page* 58)

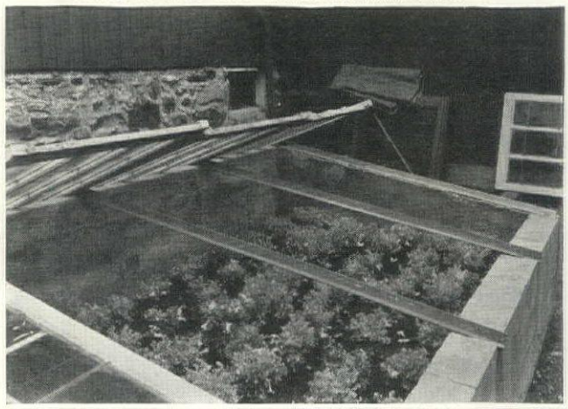


PORTABLE FRAME BUILT READY TO SET UP



NEW FEATHER-WEIGHT FRAME EASY TO LIFT

HEATED FRAMES GIVE GARDEN A HEAD START



FRAMES PROLONG SEASON AT BOTH ENDS

New bathroom colors

We present on the next five pages three unusual new bathroom designs

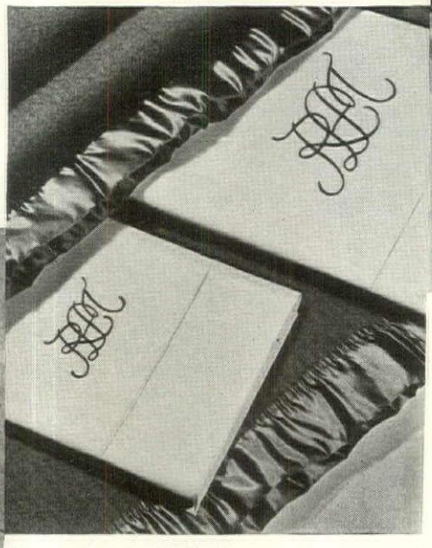
If you are one of those people who wouldn't dream of going "original" in decorating the living room, but who are bitten by self-expression when you start on the bath, you'll want to know that all those betwixt-and-between "decorator" shades are at your beck and call in bath towels this season. And not only that, these shades you have become familiar with in dresses and hats are appearing in blankets and down comfortables, so that the bedroom and adjoining bath can be decorated in one basic and harmonious color scheme.

And you'll be delighted to hear that Schiaparelli's "shocking pink" is now to be had in bath towels and that shower curtains come sprinkled with lace hearts, inspired by the "shocking pink" soap box.

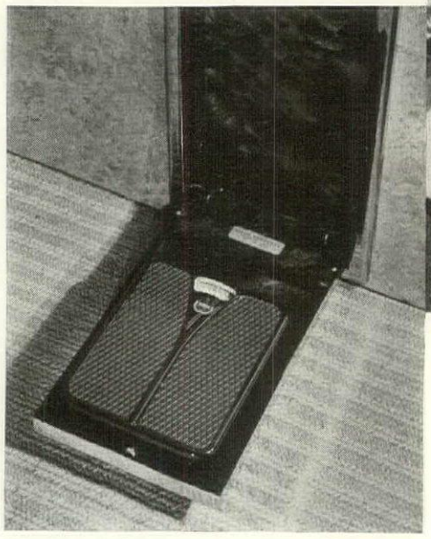
We asked three of the leading New York stores to design bath rooms for us around these new colors and featuring the latest tricks. The latest tricks include plaster scrolls to go with Schiaparelli's mad pink shade, two wash basins, a folding wall scale and barber pole stripes. They include shaggy rugs in the middle of the floor, Venetian blinds at the windows. But whatever fancying up they may have on the surface, you will notice that, practically enough, they all start with white fixtures and a structural background which can be adapted to any color scheme, branching off into splashes of color in less permanent accessories.

EMELIE DANIELSON

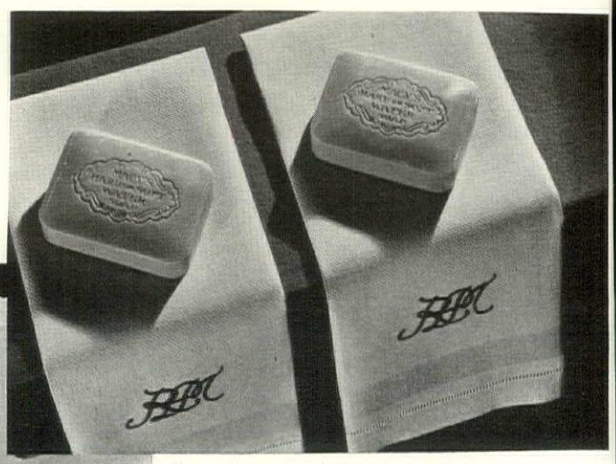
The adjoining bedroom repeats the bathroom color scheme even to the down comfortable above and in the sketch opposite



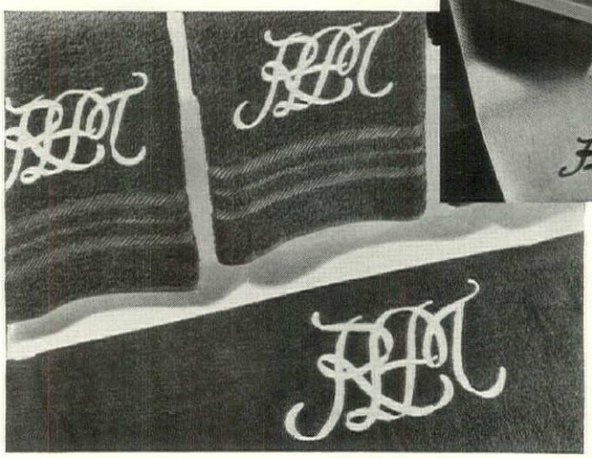
Not satisfied with their new amethyst shade in towels alone, Macy has Kenwood blankets and white monogrammed sheets to match



Here's a bathroom scale that folds up into the wall out of the way. Niche and scale come as a unit, from Floor-Wall Modernizing

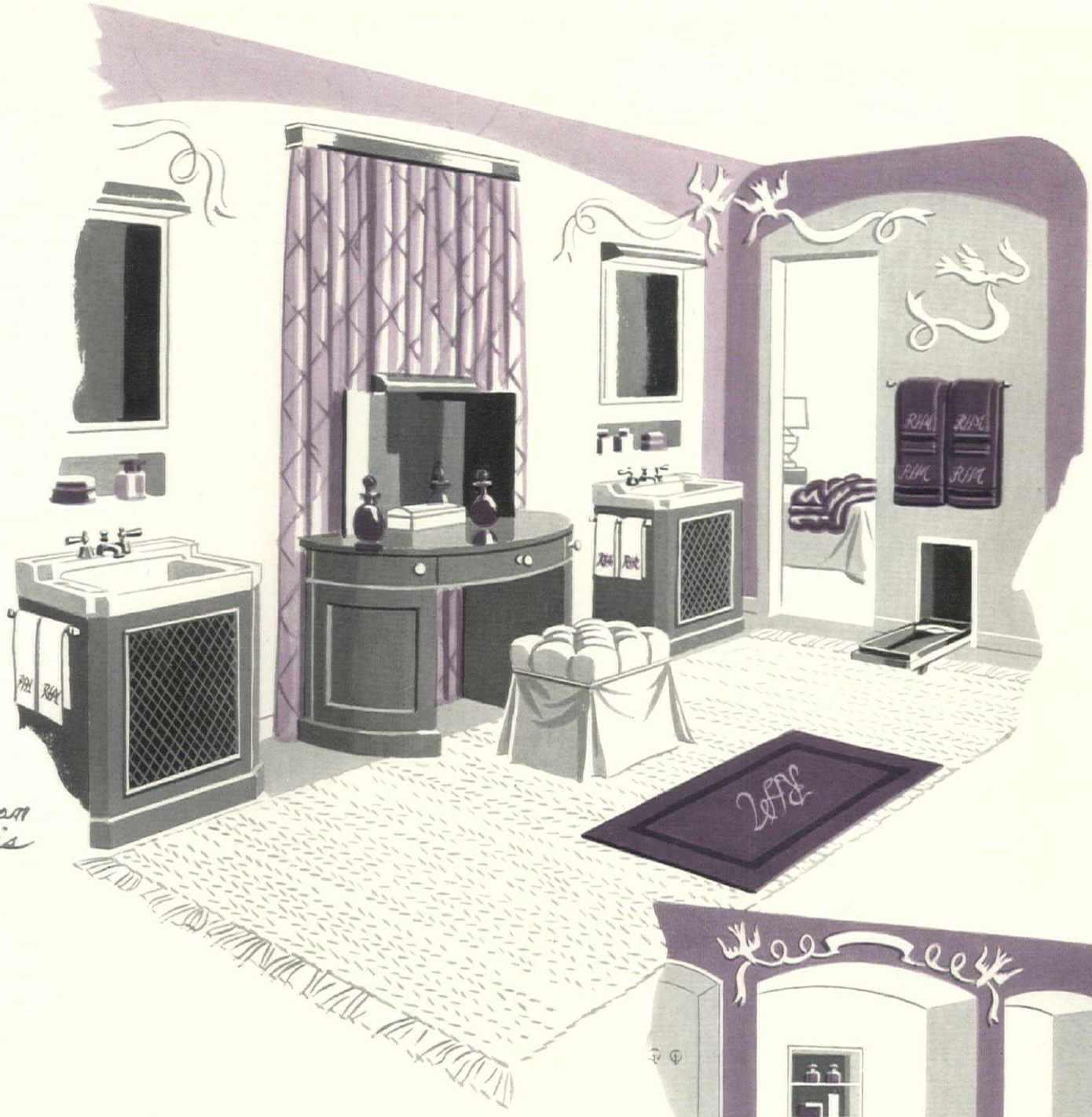


Even the soap joins the color scheme: pale amethyst hard water soap. The guest towels are white with amethyst monograms

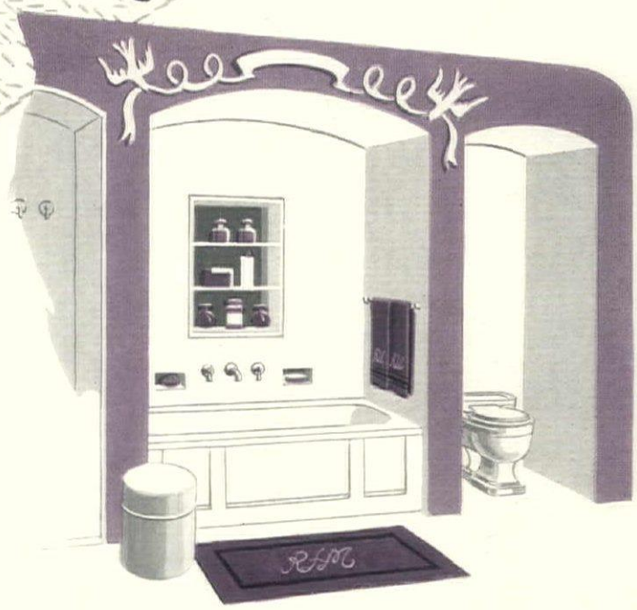


The bath towels at left are amethyst—one of the eight new "misty" shades sponsored by Macy's—monogrammed in white

ACCESSORIES FOR THE AMETHYST BATHROOM ON THE OPPOSITE PAGE



Urban Weis



HERE'S a bathroom for two boasting a brace of washbasins and calculated to bring joy to those who rush for the 8:35. R. H. Macy planned the room for HOUSE & GARDEN, taking the color inspiration from their new amethyst bath towels. They used a paler shade of amethyst on the walls and in the water-repellent quilted satin curtains. The dressing table, placed in front of the window, has storage space for cosmetics on each side. Medicine cabinets from Faries Co.; built-in folding wall scale, Floor-Wall Modernizing

ON the opposite wall, shown at the right, the tub (Kohler's Cosmopolitan) is recessed between a glass enclosed shower and W. A. Case's one-piece fixture. The basins are also from W. A. Case. Underneath the two basins are specially constructed cabinets which can be used for linens and storing other bath equipment. Shower and bath recesses are lined with white Carrara glass

1. Bathroom for two

The first of the three bathrooms

especially designed for House & Garden

"Shocking" pink, that racy, audacious color with which Schiaparelli electrified fashionable Paris, is the keynote of this bathroom by W. & J. Sloane. Feminine to the last plaster curlicue, this sparkling room displays "shocking" pink on walls and ceiling, and in bath rug, towels and shower curtain. In decided contrast are the white plaster rococo scrolls edging the mirrors and tub recess, the white fur bench, the massive mirrored dressing table. The pearl-gray linoleum is from Armstrong; lavatory and Neuvogue tub, Crane; mirror panels, Libbey-Owens-Ford

On the table French china bath accessories from Sloane's, gracefully swirled like fantastic minarets. Three bottles are for lotions, a squat jar for powder

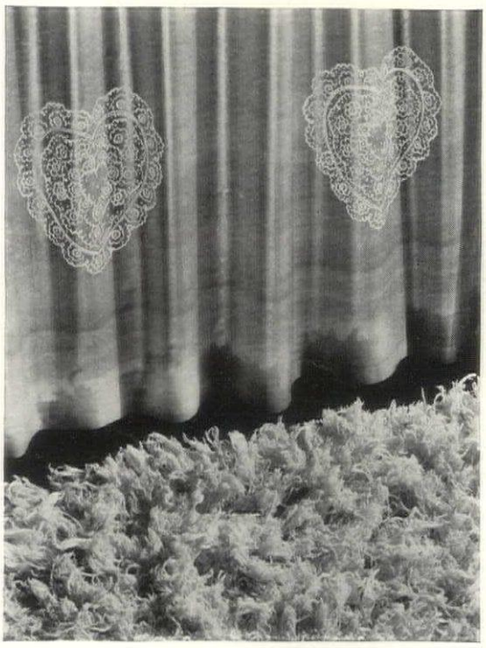
Contrasting with rococo exuberance, slightly saner accessories are a mirrored tissue box and a small basket of narrow mirrored panels. Both at Sloane

2. Bathroom for a lady

Inspired by Schiaparelli's "shocking pink" heart-shape soap. Designed by W. & J. Sloane

Dressmaker's dummy perfume bottle, and pink soap heart which was our inspiration. For powder: a crystal jar and a giant puff

Thick Martex towels are in Schiaparelli pink, plainly initialled in white. Two mammoth crystal bottles hold "Shocking" eau de cologne



Pink, too, is Kleinert's "Illusion" bath curtain, scattered over with filmy white lace hearts. A circular deep pink shaggy rug accents the pearl gray floor

Opposite that sparkling dressing table is the tub recess. It, too, is framed in white plaster, in brilliant contrast to the vivid pink walls. Crane's white bathtub, right, is luxuriously wide of rim, to hold bath bottles and cream jars. And, dramatic as a stage set, behind the plaster frame hangs the bath curtain, sheer in texture, besprinkled with many point d'esprit hearts on pale pink

In contrast to the higher frivolities of Schiaparelli, B. Altman has designed this bathroom with downright barber pole stripes and almost masculine severity of line. The striped doors on either side of the tub enclose linen hideaways and storage space, while the stripes on either side of the window are in the *trompe l'œil* class. They consist of a frame of plywood painted realistically to look like heavy folds. The window behind is hung with Carey McFall's Lido venetian blinds and acts as a backdrop for a bench tufted in water-resistant suède cloth. The shower curtain is Kleinert's fleece nap rubber; the white Sealex linoleum floor by Congoleum-Nairn is covered with a shaggy blue rug

The mirror panel behind the lavatory (shown at right), the white Carrara glass lining the bathtub recess and the mirror shelves (above) are from Pittsburgh Plate Glass. The plumbing fixtures are all from Standard Sanitary, while a Pearl-Wick hamper and Detecto bath scale complete the furnishings. Wall lights with adjustable reflectors and built-in soap dish are from Floor-Wall Modernizing Co.

3. Bathroom for a man

Blue barber-pole stripes candidly express a masculine longing for color

IN ORDER to be masculine, a bathroom doesn't have to look like the inside of a refrigerator. It can be colorful and gay and still free from those fastidious couturier shades so dear to the feminine heart. It can be, like the room designed by B. Altman of New York on the opposite page, a grayed shade of cadet blue, diagonally striped. Red will give the same mannish, straightforward effect. Russet, tawny gold and soft, deep greens are other colors high in favor for masculine bathrooms this season.

Equally important, perhaps, is austere simplicity in all the finishing details. In the room opposite, for example, Venetian blinds and painted draperies replace the usual ruffled curtains. Smooth, uninterrupted wall surfaces give room for a few masculine strides. And there is still provision made for the all-important matters: a good light for shaving and a plentiful supply of man-sized bath towels.

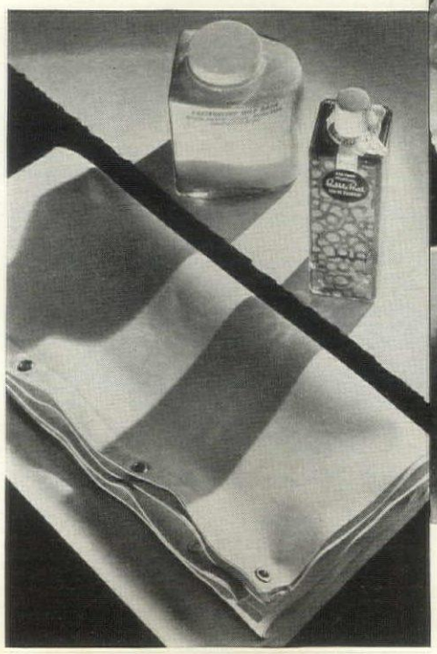
The floor, serviceably equipped with plain white inlaid linoleum, is relieved by a deep blue shaggy cotton bath rug, while the bench by the window is substantial and at the same time highly decorative.

This white enameled Detecto bath scale is streamlined and compact; the rug of long, shaggy string is absorbent and washable

EMELIE DANIELSON

Wifely touches at left and above. Here are Arden's bath salts and Cannon's gray-blue towels with deeper blue and white stripes

Jars and bottles for lotions and so forth, all in white milk glass; the jars, dotted with blue, can be ordered to match any scheme



A heavy masculine-looking fleece-nap Kleinert rubber curtain for the shower; water softeners in hefty plain bottles. All from Altman's

The right piece for the right place

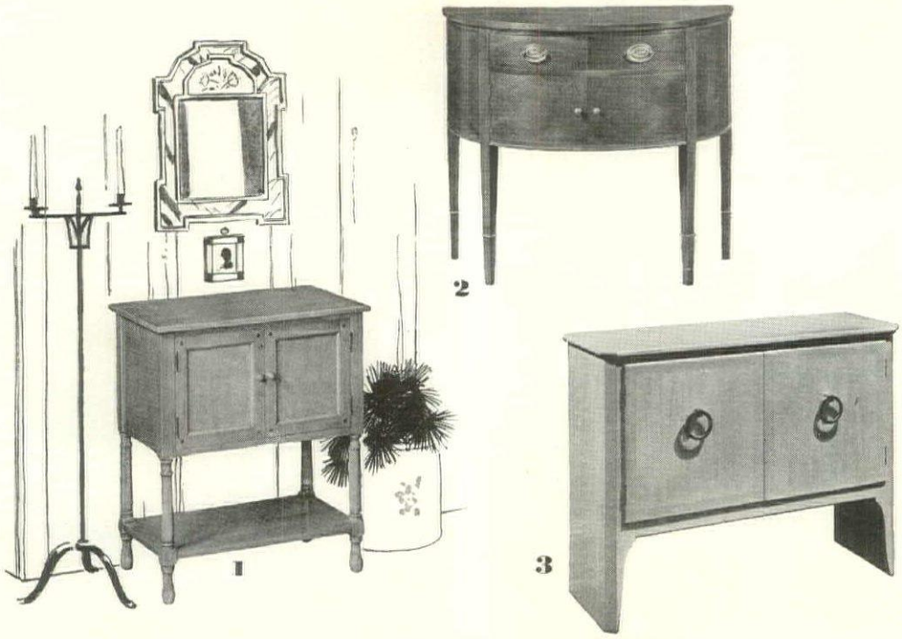
Now, occasional furniture to solve your particular problems is easily available and moderately priced

In building a room scheme you start with the important, large pieces. In a living room this means the necessary number of comfortable chairs, a sofa, a table, a desk, perhaps a loveseat. In a bedroom it means a bed, a dresser, a chest. In a dining room, a table and chairs, a buffet. Then you begin to fill in with the smaller pieces. In the living room you add a coffee table, straight chairs, end tables, fireplace equipment. In the bedroom, a dressing table, a slipper chair, perhaps a chaise longue. In the dining room, a serving table, a plant stand.

And after that—what to do with the odd spots? What to do with the ungainly corners, the bay window you were so anxious to have but which now looks a little empty, that tremendous piece of blank wall that needs something with definite height to carry it?

And here is where the fun begins. For it is the little pieces you now add, the right pieces for just the right spots, that will give your room definite distinction—a graciousness that will make it completely your own.

Not so long ago these unusual occasional pieces were expensive and difficult to secure. But today this is no longer true. Because the need has been great for a long time, manufacturers throughout the country have met it with some newly designed, excellent pieces. Today you may go into the average department store in the average city and select, from a widely diversified collection, the pieces you want to meet the specific requirements of your particular room. It is easy now to get the right piece for the right place.



Your radio is apt to be a hang-over from other days. Still excellent in tone, today it's a little out of harmony with the rest of your room. If this is the case, salvage the works, wire them into a cabinet

1. If your room is Early American maple your problem is solved at the offset. For although it has none of the earmarks, this cabinet was specially designed and specially built for radios. Whitney

2. For Georgian rooms, a mahogany commode will take care of the radio problem and serve many other purposes as well. There are two drawers at the top, a cabinet space below. It's from Statton

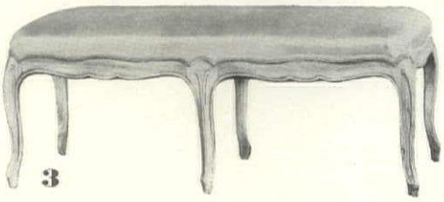
3. And for modern rooms, a spacious commode, trim of line, with ample space for storing a multitude of odds and ends as well as the radio. In finely grained mahogany or in walnut. From Dunbar

to house your radio . . .

at the foot of the bed...

1

2



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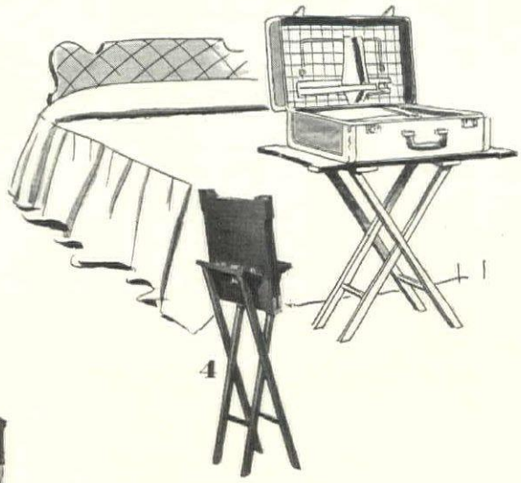

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A PIECE of furniture at the foot of a bed serves a definite need, for it saves a tremendous amount of wear and tear on the bed. It may be used when you are undressing, unpacking, or just sitting.

1. At the foot of your Colonial four-poster a quaint little settee, upholstered in a merry chintz, catches the overflow of clothes and people and incidentally offers a nice decorative touch. From Dunbar

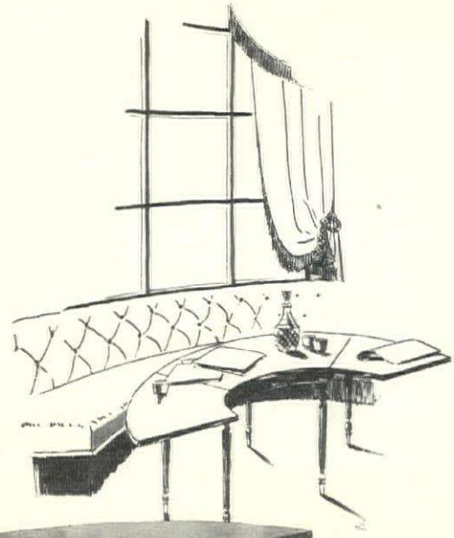
2. A comfortable little slipper chair to use in pairs at the foot of twin beds. It comes in a variety of covers and is just as much at home in modern rooms as in period ones. From Michigan Seating

3. For the French bedroom, a long narrow bench upholstered in sleek satin to use at the foot of a double bed. It may also be had in a shorter size for twin beds. From the Robert W. Irwin Company

4. Collapsible table with a multitude of uses. For unpacking that dusty bag. To hold a breakfast tray. Or as just an extra little table. When not in use it folds up and is easily stowed away. Statton

for the window...

1



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3

WINDOWS offer a decorating opportunity we are too likely to neglect, usually because we lack the proper furniture. In the small house or average apartment this extra space can be very valuable.

1. Under the window sill, and flat against the wall, a Regency bench that offers ample sitting space and is easily pulled up to the piano. Good for living rooms or foyers. Brower Furniture Co.

2. The slightly curved window—not a bay—which you find in so many modern homes, is often a problem. This graceful mahogany table fits accurately into such a window. Michigan Artcraft

3. And for a bay, to use in front of your built-in window seat, there's nothing quite like the hunt-breakfast table. This one, in mahogany, has two arms that fold over when not in use. William A. Berkey

by the fireside . . .

THE fireside offers a wealth of possibilities, all destined to make your room distinctive and intimate and different. We suggest here only a few of them:

1. For reading or solitaire, a slim mahogany table with tooled leather top and adjustable reading board, just the right size for Autobridge. By Landstrom

2. Firescreen tables, happily, are in for a revival. This one, by Baker, comes in beech and walnut. You might use one at either side of the fireplace

3. In your French living room, a huge square walnut table, low enough to gather about, high enough for serving tea or cocktails or such. By Kittinger

4. For game addicts, a mahogany table with sliding top, one side for checkers, one side plain. A backgammon board is beneath the slide. From Landstrom

5. And for a happy conversation *à deux* try a pair of little Victorian chairs, skirted and draped, at either side of a glowing fire. From Vander Ley Bros.

flat against the wall . . .

EVENTUALLY, in every room, comes the problem of what to do with that blank piece of wall. Maybe it's large, maybe small—here are a few of the answers:

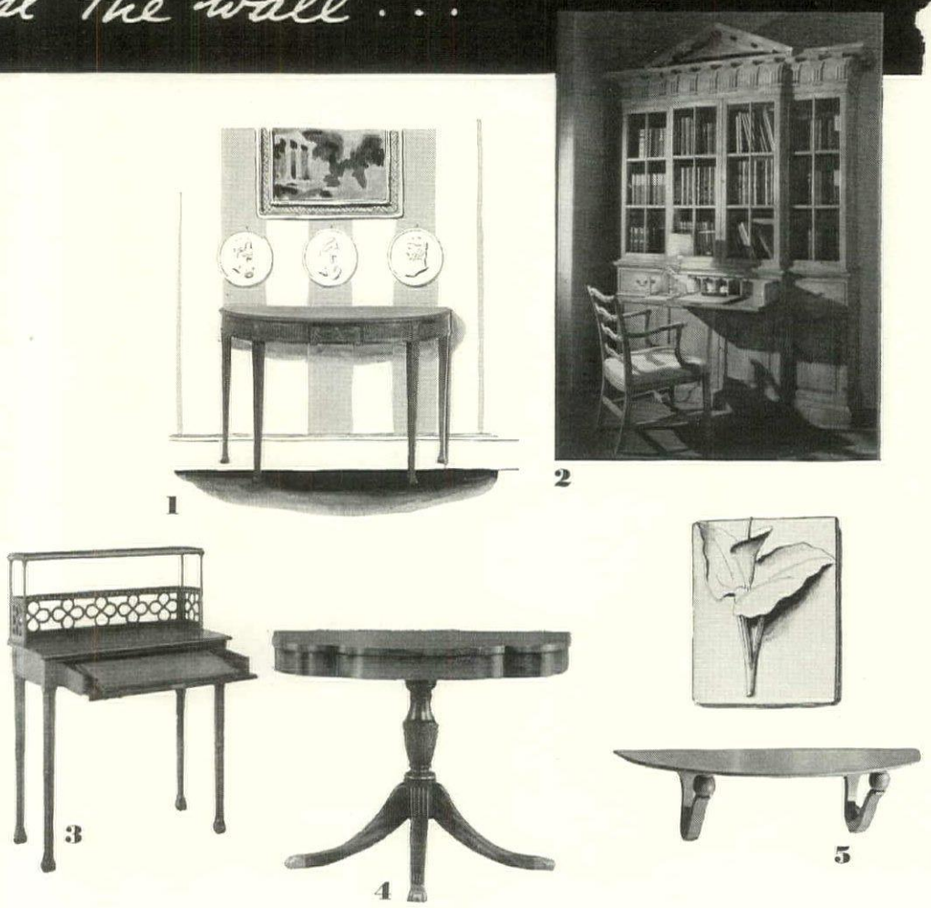
1. A half-round console, in Adam design, is perfect for living room or hallway. It goes flat against the wall and takes up very little space. From Tapp

2. To cover a huge gaping wall space and at the same time give height to your room, a beautiful pine breakfront with graceful pediment. It's from Dunbar

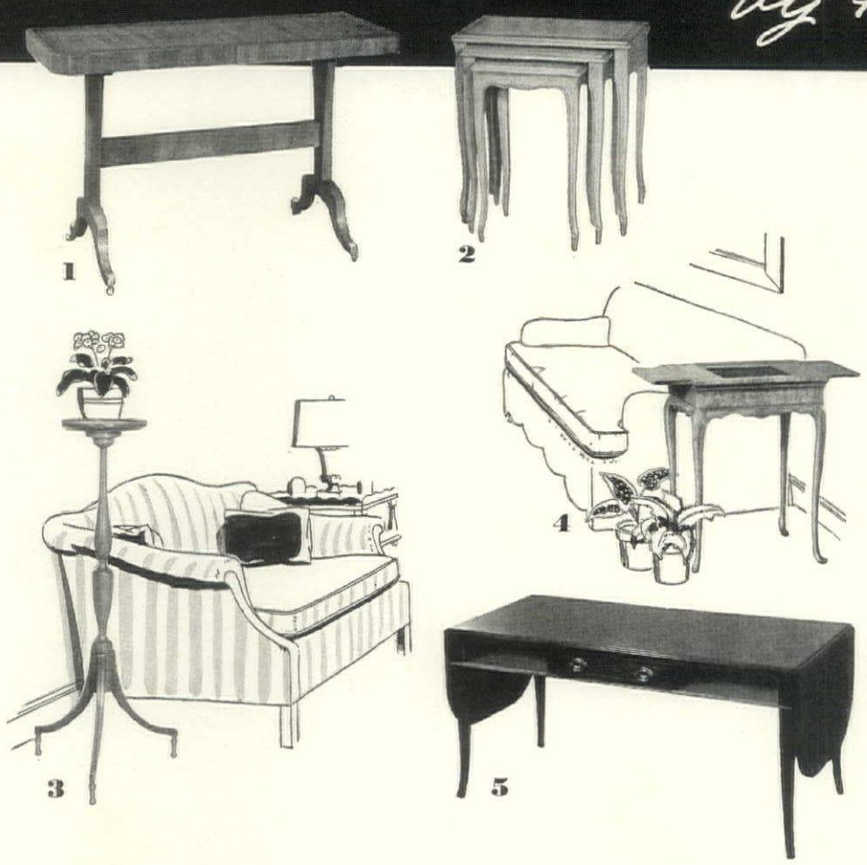
3. For a very tiny wall space, a gem of a little Chippendale desk with leather writing board that slides in when not in use. You'll find it at Manor House

4. Pedestal console for living room, dining room or foyer. In nicely carved mahogany. A newcomer in the Pendleton Group from the Robert W. Irwin Co.

5. The absence of legs on this useful mahogany wall-bracket at Dunbar not only gives added floor space but simplifies cleaning and eliminates bumping



by the sofa . . .



THE sofa is an important focal point in your room. Play it up. If you are falling into the end-table-at-either-side rut, here are the ways to avoid it:

1. A long narrow table, sofa height, fits flush behind it, throws reading light at just the proper angle. It's from Widdicomb's Swedish Modern group

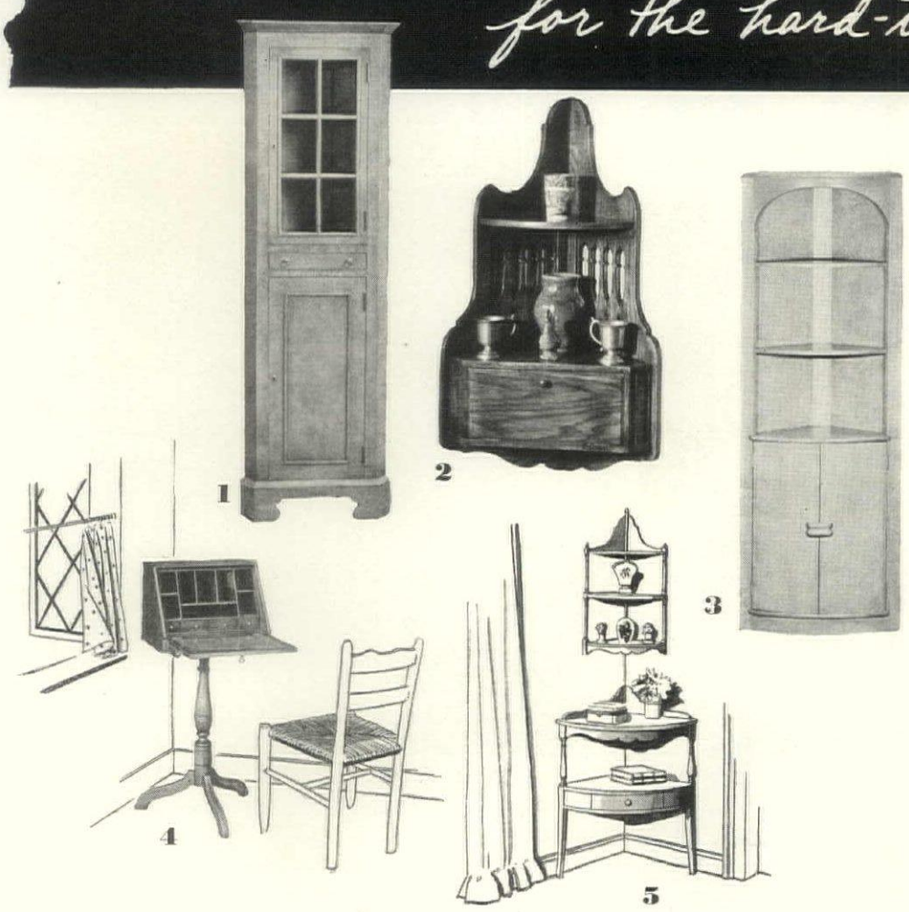
2. To serve as end table at all times and to strew about the room when needed, a nest of little French tables in walnut or fruitwoods. From Tomlinson

3. Tall, willowy candlestands serve a new function beside the sofa. They're decorative topped with plants or candles in the traditional manner. Imperial

4. To house growing things or not, as you will. A plant table with sliding top that reveals a metal, waterproof container. From William A. Berkey

5. A huge coffee table with drop leaves at either end to extend it still farther. You can serve plenty of coffee or cocktails from this! It comes from Kittinger

for the hard-to-fit corner . . .



CORNERS are pretty ungainly. If empty, they hit you in the eye like a white elephant. But if you put just anything into them they're apt to look even worse

1. For such problems, here's an old English corner cupboard, 18th Century in design. Try one in each of the four corners of your room. Colonial Mfg. Co.

2. Corner shelves frequently break the bareness of blank corners. This one, from Grand Rapids Bookcase and Chair, comes in a beautiful old English oak

3. One of the few modern corner cupboards we've seen, equally good in a living room or dining room. It is from Heywood-Wakefield and in "wheat" finish

4. If your guest room is small, here is the perfect solution to the desk problem. It fits into the tiniest corner with no trouble at all. William A. Berkey

5. A maple corner table and shelf, used together or separately, are the perfect solution to corner treatment in the Early American house. W. F. Whitney

Hearty winter breakfasts

Favorite breakfast dishes are easy to make and serve with these new appliances

WAFFLES with sausage, codfish cakes, broiled kidneys, creamed chipped beef or browned hash with toast and plenty of good coffee make the best kind of breakfasts for cold snowy mornings. So look up the old family recipes and make them with electric appliances—then these big breakfasts will be as easy to serve as they are good to eat. If the early morning rush for trains and school has turned the breakfast hour into a relay race, the new appliances will be doubly helpful because they can produce fresh toast, waffles and sausage in a hurry and keep the porridge, eggs and coffee piping hot for all comers. On Sunday mornings when leisure makes breakfast late and luxurious, let these appliances provide the service for an informal breakfast party. From a buffet table your guests take their choice and help themselves to Sunday "brunch."

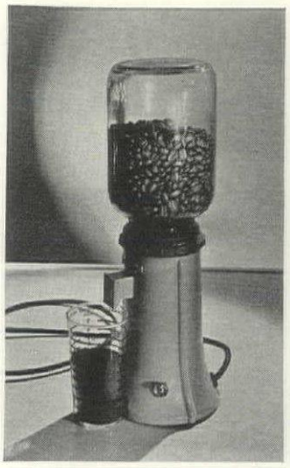
Good-looking appliances bring

LEFT: Self-service at an English Breakfast. The Coffee Robot brews grand coffee, keeps it hot. Electric plate-warmer and buffet server for hot food, Manning, Bowman; Hammacher-Schlemmer. Spode "Pink Tower" china; Plummer's. Gribbon's colored linen; Altman. Reed & Barton's "Old London" silver plate; Ovington's

This "Toast 'n' Jam" set turns out the old-time favorite at its best: Toastmaster; Hammacher-Schlemmer. "Catalina" Franciscan ware; Lord & Taylor. Dinkelspiel's bordered linen; Macy. Pottery basket; Pitt Petri. Cambridge glass, "Mt. Vernon" pattern; Wanamaker. Heirloom plate, "Grenoble" by Oneida, Ltd.; Bloomingdale

Golden brown waffles come two at a time with Dominion's double waffle maker; Bloomingdale. Pottery breakfast set by Vernon Kiln; Wanamaker. Orrefors "Sonja" glass; Sweden House. Gribbon's peach linen; B. Altman. Sterling syrup jug and plate; Ovington's. "Personality" silver plated flatware; Stern's. Both by Wallace

New equipment for bigger and better breakfasts

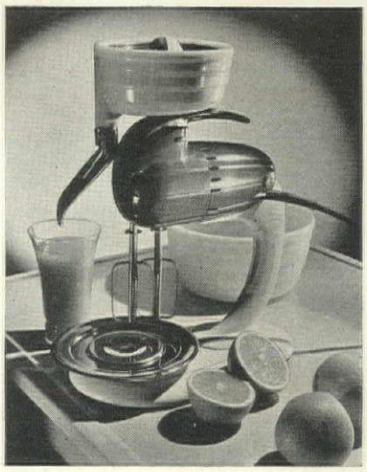


Grind your coffee just before brewing. Electric grinder, adjustable for drip, percolator, vacuum, regular. Kitchen Aid; from Hammacher-Schlemmer

No filter cloth or metal parts in the Crystal Coffee Maker. A new glass filter rod does the trick. Landers, Frary & Clark; from Lewis & Conger

With the new Toast-a-lator you put the bread in one side and the toast comes out the other. No levers or controls to watch, it just keeps moving along all by itself. Lewis & Conger

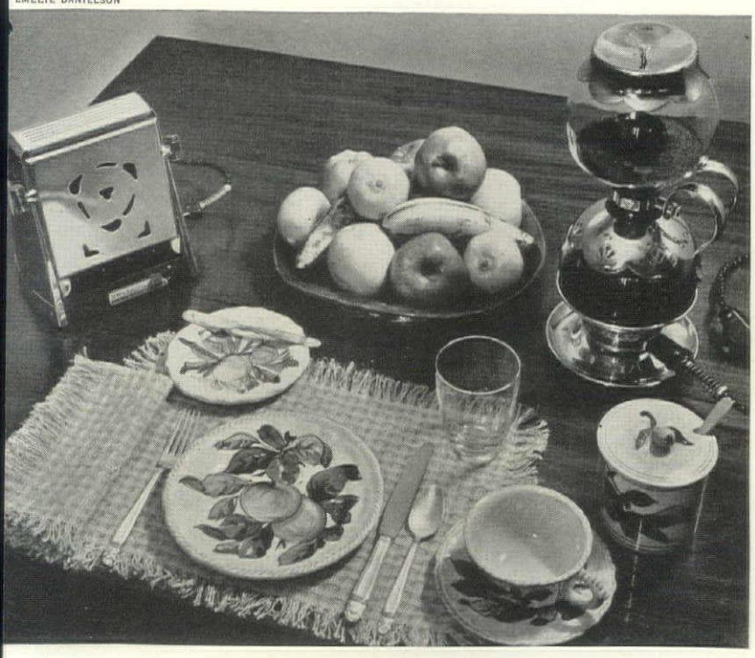
Broil bacon or sausages right at the table and serve them piping hot as needed. No spattering with this fast broiler. Electric element, in the cover is easily removable for a thorough cleaning. By S. W. Farber; Stern Bros.



The Kitchen Kit does all those jobs taking "elbow grease," like beating, mixing, chopping, squeezing fruit juice. Portable and easy to use. By A. C. Gilbert Co.; Lewis & Conger

service to the modern breakfast table

EMELIE DANIELSON

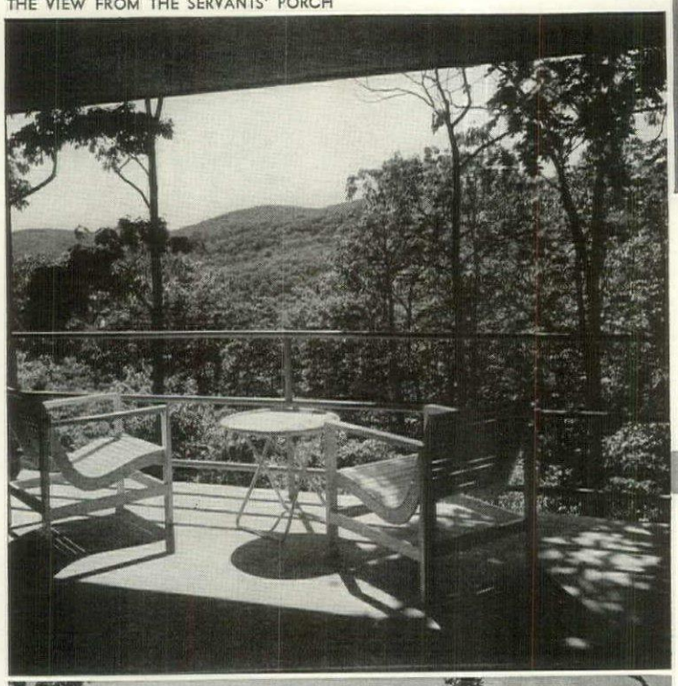


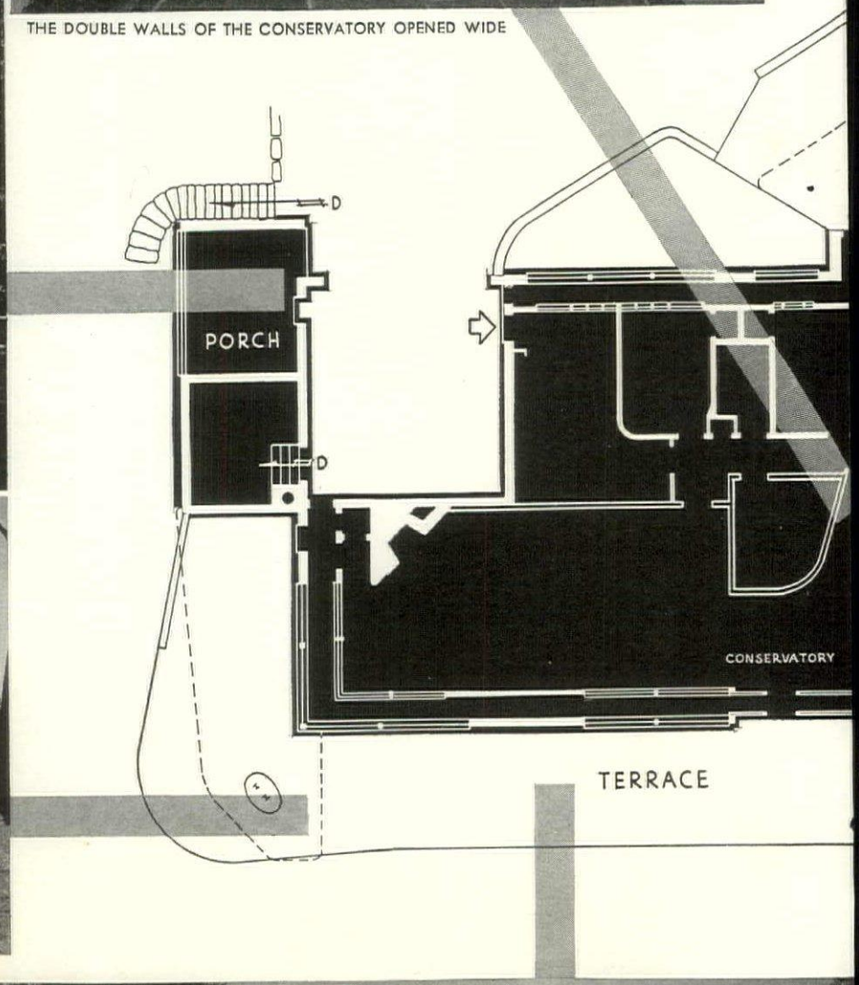
Toast and coffee with a Samson-United toaster, from Macy, and the new Silex; Hammacher-Schlemmer. Luscious fruit design on Carbone pottery; Gerard. Fostoria "Standish" tumbler; Plummer. Gribbon's rough woven linen; Lord & Taylor. Red clay bowl; Southern Highlanders. "Danish Princess" silver plate by Holmes & Edwards; Macy

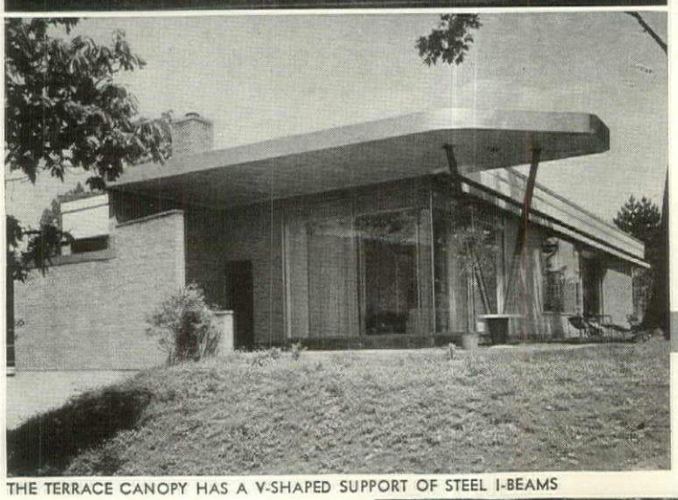
French toast or hot bacon sandwiches are easy to serve with Knapp-Monarch's table grill; Macy. Smoky blue china with huge coffee cups, J. H. Venon's "Ostendia" design. Cambridge glass, "Martha Washington"; Altman. Blue bordered linen; Mossé. Toast rack; Alice Marks. Gorham "Cavalier" silver plate; Black, Starr & Frost-Gorham

THE DOUBLE WALLS OF THE CONSERVATORY OPENED WIDE

THE VIEW FROM THE SERVANTS' PORCH



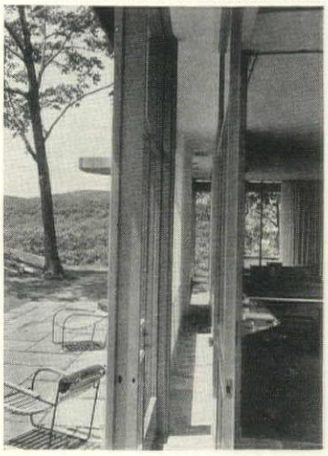




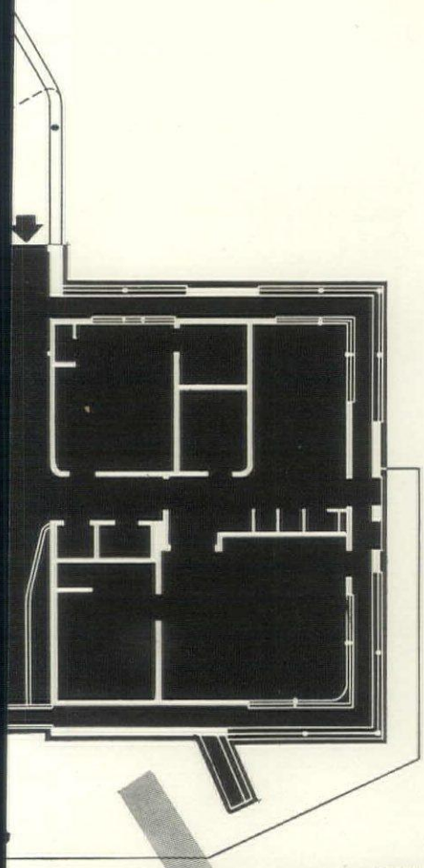
THE TERRACE CANOPY HAS A V-SHAPED SUPPORT OF STEEL I-BEAMS

AN EXTENSIBLE AWNING SHADES THE TERRACE; A SMALLER ONE, THE ROOF OF THE CONSERVATORY

BETWEEN THE TWO OUTSIDE WALLS



House within a house



ALL PHOTOGRAPHS BY RALPH STEINER

EVENING SHADOWS ON THE LONG TERRACE

Mr. Alfred L. Loomis's house at Tuxedo Park, N. Y., designed by William Lescaze, suggests a revolutionary method for the insulation of large window areas

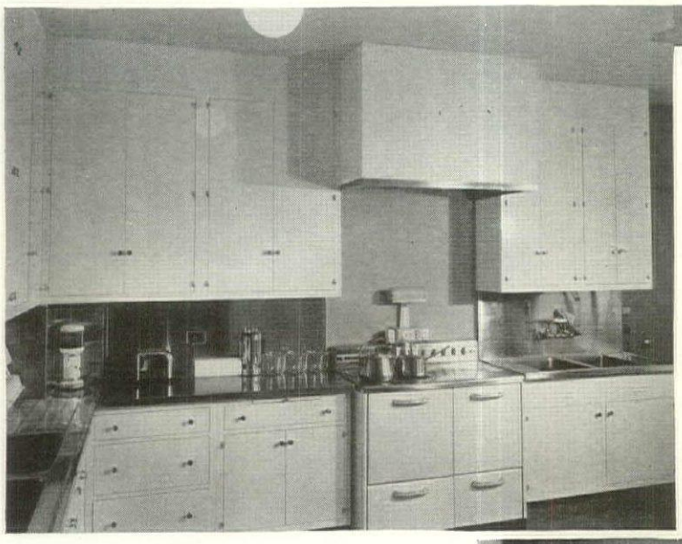
THE advantages of insulation, in terms of comfort and fuel economy, are now so well-established that some form of insulating material is normally found in every well-built modern home, except in certain regions which have an unusually mild climate. More recently there has been a sensible revival of interest in storm sash (see HOUSE & GARDEN, Dec. 1938, pp. 66 and 67) as a means of insulating the window areas.

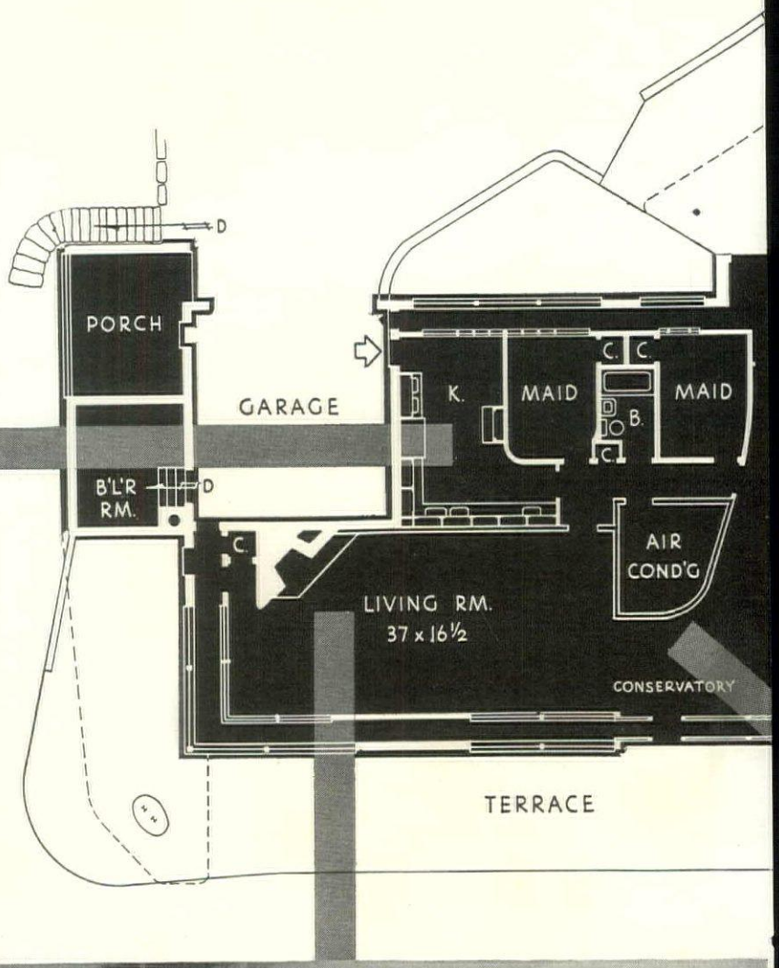
Such precautionary measures are amply sufficient for houses of traditional design, but for the modern house which is often, like England's 16th Century Hardwick Hall, "more glass than wall", storm sash may be both insufficient and impractical. Yet modern air-conditioning equipment, which is capable of maintaining the high degree of humidity characteristic of a balmy atmosphere (which, experiments suggest, is one of the most pleasing types of climate), cannot be used to best advantage without some form of window insulation. Otherwise condensation of moisture on the windows will obscure the view, waste heat and cause puddles of water to form.

The revolutionary design of Mr. Alfred L. Loomis's house at Tuxedo Park, N. Y., suggests one way in which modern architecture, with its large window areas, may cope with the problems of temperature control. The house has double walls separated by a space of about two feet. There is also a space between roof and ceilings so that this single-story country home is really a house within a house. The inner house, in addition to 4 inches of mineral wool in the walls and ceilings, is protected by the dead air in the shell space. This space between the walls and above the ceilings may also be heated, for it is served by a heating plant of its own (separate from the main air-conditioning plant used for controlling the temperature and humidity within the house proper). The result is that the atmosphere within the house can be accurately and economically controlled, both as to temperature and humidity, irrespective of conditions outdoors.

Another less obvious advantage of this double wall construction is the insulation of the house from outdoor noises. In order to preserve this quiet, special precautions have been taken to keep the air-conditioning equipment noiseless. All duct work has flexible connections and is lined with sound-deadening sheets. The machinery chamber is lined with mineral wool, and the machinery set on vibration dampers. Architect: William Lescaze. Consulting Engineer: L. J. Hart. Landscaping: Dorothea Wells.

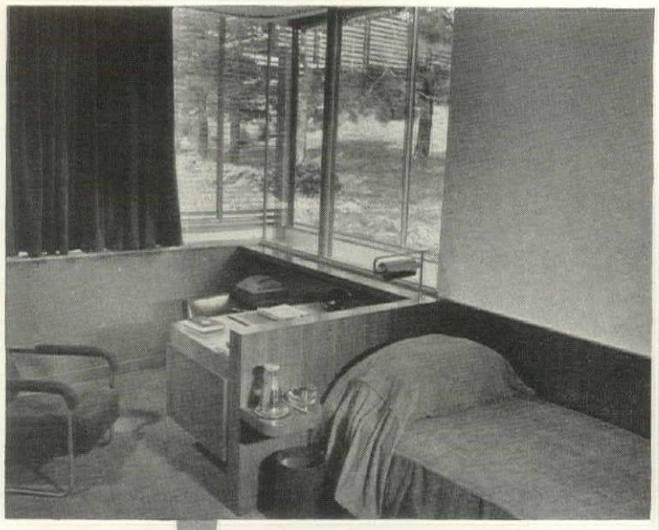
***HOUSE WITHIN A HOUSE.** The inside of Mr. Loomis's house is as modern as its construction. Here are bathrooms without windows, a living room which dares to have some walls white and others yellow, and a conservatory combining the functions of hall, porch and greenhouse*



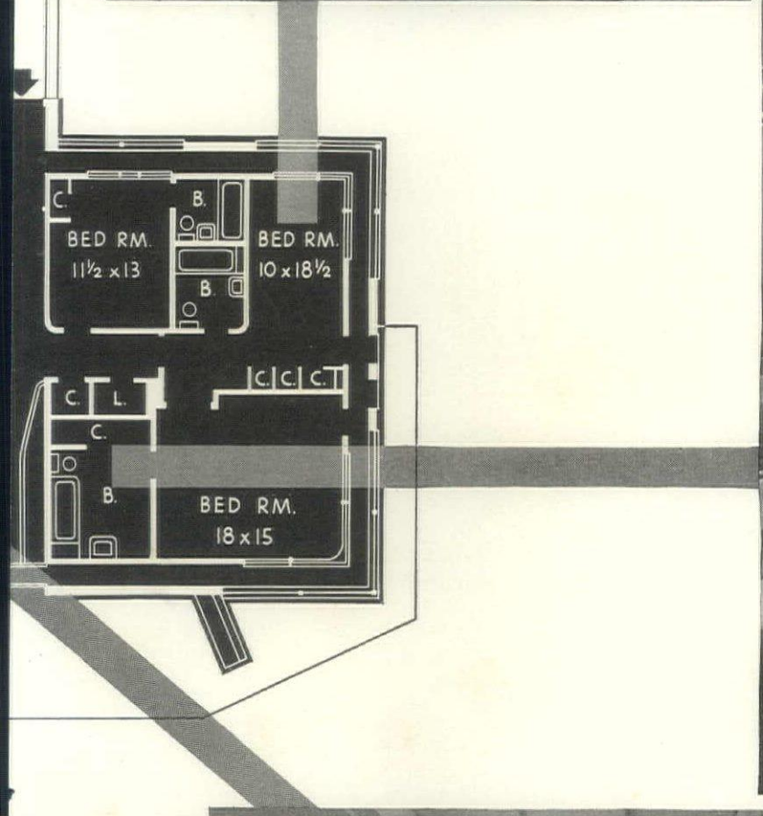


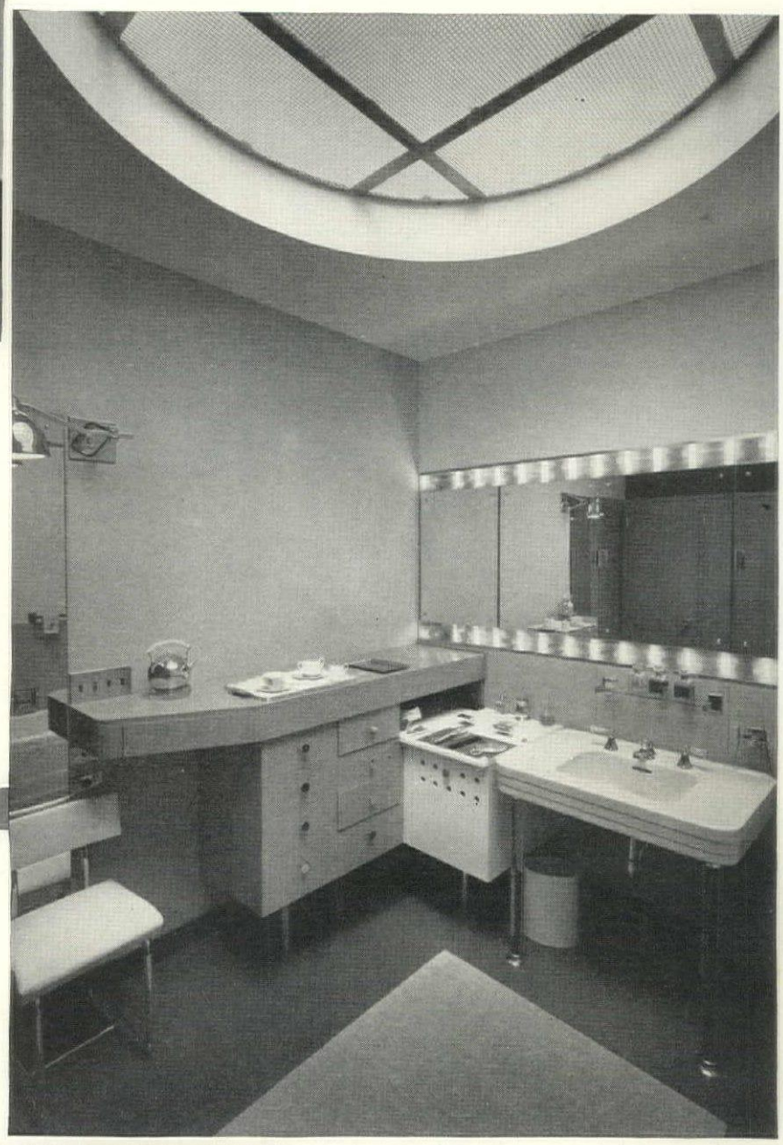
ABOVE: Capacious white-painted metal storage cabinets line the kitchen walls. The counter tops are of stainless steel, and all equipment is electric. Cooking smells are drawn off through the projecting hood above the range. An L-shaped plan combines kitchen and pantry equipment

RIGHT: The living room includes a dining section distinguished from the rest of the room by a projecting couch. All the furniture is walnut, its color repeated in the carpet and contrasted with yellow walls and curtains. Notice the handsome, specially-designed walnut piano



LEFT: This corner bedroom is used by Mr. Loomis as a study, but it is furnished with a bed so that it may be used as a guest room if required. There are walnut woodwork, a gray rug, tan bedspread, blue curtains and chair



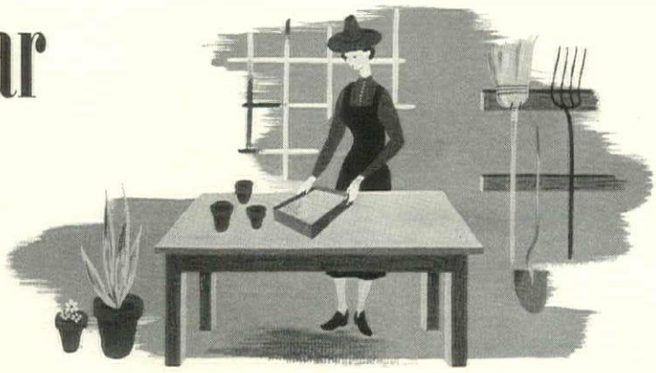


ABOVE: In a single-story house which is completely air-conditioned a bathroom window is not only unnecessary but even undesirable; a skylight is more satisfactory. The floor is of blue rubber tile, the wainscot of blue-gray glass. The dressing table top is gray plastic. Notice the well-lighted mirrors

LEFT: The conservatory, which can be thrown open to the outdoors by sliding back the double glass walls, has a floor of blue stone slabs and walls of travertine which serve as a background for climbing plants. On the ceiling is acoustic material employed to soften the resonance of walls and floors

The Gardener's Calendar

Indoor seed-sowing starts the active work that will lead to more complete gardening outdoors



1 Since nothing is to be gained by dawdling over a seed order, send it in now. Treat yourself to novelties and try others that are strange to you.

2 Seeds to plant indoors now are: asters, *Begonia semperflorens, Cobaea scandens*, coleus, dahlias, pinks, petunias, salvias, sweet pea and verbena.

3 Some time this month also sow for early bloom seeds of annual Canterbury bells, candytuft, delphinium, gaillardias, snapdragons and stocks.

4 Gain a head start in the vegetable garden by sowing celery, early cabbage, early cauliflower, eggplant, leeks, peppers, radishes and tomatoes.

5 If you haven't electricity, you can heat your hotbeds by an oil lamp device that gives controlled heat. Also investigate light-weight frame sash.

6 Daub egg clusters of gypsy moths with creosote to prevent caterpillars breeding. Inspect rose canes for canker which should be cut and burned.

7 If the weather is not freezing, prune grape vines. Apple and pear trees can be pruned now, to be followed by a dormant spray for scale.

8 About this time pests appear on house plants and must be routed by sprays. Burn fern fronds that are badly infested by scale insects.

9 To help their breathing, wipe off the leaves of such broadleaf house plants as *Dracaenas, Pandanus* and rubber plants. Wash others with sprayer.

10 Bring indoors rooted tulips for quick forcing now. A sunny window and room temperature are the requirements. Water them liberally.

11 Easter lilies, whether *Lilium longiflorum* or *L. I. Harrisi*, can be forced for the season by giving about 55° now. Watch for red spider.

12 All seed pots and flats should be scrubbed with soap and boiling water before used for sowing. Soak new pots until thoroughly saturated.

13 If you have saved your own seeds, test their viability by sprouting a few on a wet blotter. To avoid this doubt buy seed from reliable dealers.

14 Sprays used on scale-infested trees at this time are strong and can only be employed at this season. Spray on a clear day when at about 45°.

15 Oyster shell scale attacks ash, dogwood, lilacs, poplars and willows. Maples get a scale and so do elms and tulip trees. Each needs its spray.

16 This being a month when you have paid Christmas bills, and income taxes are a month off, buy your year's supply of fertilizers and special soils.

17 The ideal temperature in which to store dahlia bulbs is 40°-45°. If yours are too warm, move to cooler part of the cellar and sprinkle.

18 The same temperatures are ideal for stored gladiolus corms. They, too, should not be allowed to dry out. Naphthalene flakes repel thrip.

19 February and March are the months when rhododendrons and boxwood get sun scald. Protect from sunlight by burlap, boards or evergreen boughs.

20 A mixture with which to help decompose leaves, grass cuttings, etc., is made of ½ ammonium sulphate, ⅓ ground limestone, ⅙ superphosphate.

21 Keep bird feeding stations well-stocked to attract chickadees, kinglets and nuthatches which will destroy plant pests, especially pear pylla.

22 Gardeners may recall today that the cherry tree the youthful and truthful G.W. hacked down was—whether sour or sweet—just one more *Prunus*.

23 If you have empty uncovered sash that you intend to use later, put on the glass now so that the ground will begin to warm. Repair broken glass.

24 Toward the end of the month begin bringing indoors to force in a sunny window branches of pussywillow, forsythia and plum trees.

25 Start forcing in the warm cellar those rhubarb roots you dug last Fall. Keep them dark and well-watered for quick and succulent growth.

26 Sterilize all soil used for seed sowing with boiling water or a sterilizing powder. Better still, is to buy professionally sterilized soil.

27 As the three big flower shows in New York, Boston and Philadelphia come next month, arrange your engagements now to visit one or all of them.

28 If you, as a garden club member, are taking part in a flower show, be sure to read your schedule carefully before setting up an exhibit.

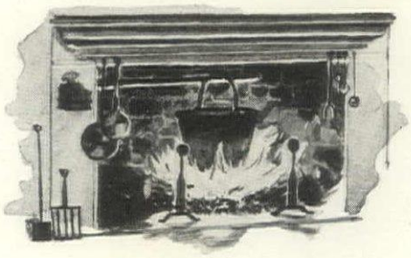
February was the birth-month of four good gardeners: George C. Butz, Delaware horticulturist and educator, 1863-1907; John N. Dixon, Pennsylvania palmologist, 1821-1883; Jacob Warren Manning, Massachusetts nurseryman, and Samuel B. Parson, Long Island nurseryman, 1819-1906.

Paint wheelbarrows and other tools your favorite and distinctive color. It will be easy to recognize them in the gardens of borrowing neighbors.

Letters to distant garden friends are most acceptable these days, especially if you enclose a packet or so of some unusual seed that you have happened on.

A GRAND OLD-TIMER TAKES AMERICA

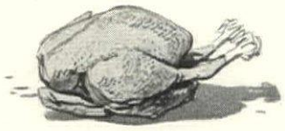
RIGHT NOW a great soup is winning its way onto the tables and into the hearts of families all across the country. It's not a new soup; it's as old as America, and its story is part of American history. Perhaps that is why people by thousands, tasting it once, take to it like an old friend. Chicken Noodle Soup as Campbell's make it is good eating, American style.



IN COLONIAL KITCHENS, LONG AGO. Hickory-smoked hams, and crumbly fresh johnny cake, and sizzling pots of pork and beans—these made a kitchen the heart of the home back in pioneer days. These and slow-brewed bubbling kettles of chicken noodle soup, well-loved mainstay of many a good wife's recipe book. Our foremothers would simmer the broth through many hours over a low fire, till every drop was brimming full of deep chicken flavor. They kneaded, rolled and cut the noodles. Indeed, it took unstinted pains to make this soup, but when it was ladled forth it could be counted on to quicken vigorous appetites, and quell the keenest hunger.

GRANDMOTHER KNEW GOOD NOODLE SOUP. On down through the years, from mother to daughter, came the old recipe, revered for the praises it evoked from generations of children and menfolk. Maybe you remember home-made chicken noodle soup from childhood visits to grandmother's. Maybe you remember its beckoning aroma drifting from the kitchen door, then its cockle-warming chicken taste as you spooned it up, then the comfort when your bowlful was gone.

CAMPBELL'S SOUP-CHEFS TAKE ON THE TASK. With the new-day vogue of simpler meals and shortened hours in the kitchen, this well-loved but toilsome soup waned somewhat in favor among housewives. Viewing with alarm this state of things, Campbell's chefs said, "We will do something about it! Let *us* pick up and carry on the making of this good soup." The venerable, time-tried recipe in hand, they went to work.



PLUMP-BREASTED CHICKENS, and tender egg noodles. Of these and the slow-won dexterity that comes to soup-cooks only with the years, Campbell's chefs compounded again old-fashioned chicken noodle soup. The real thing, too — true to tradition. There was the golden gleam, the chicken-rich taste, there were the toothsome egg noodles, the melt-in-the-mouth pieces of chicken.

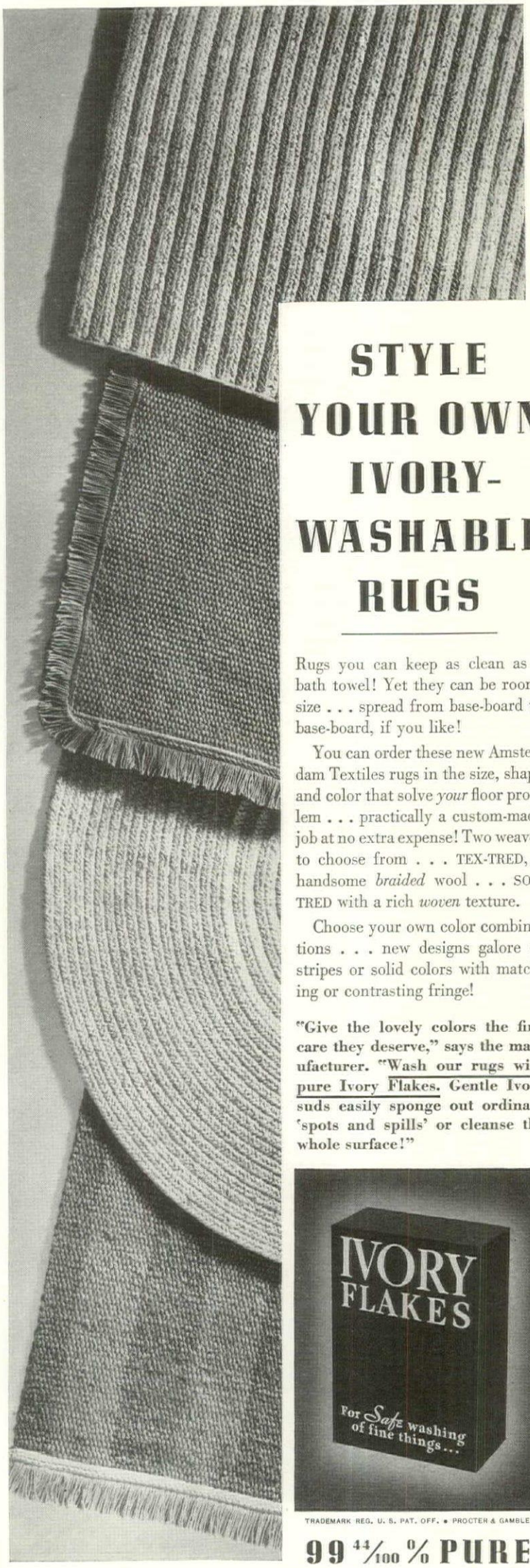
THEN THINGS BEGAN TO HAPPEN. One lover of good eating told another. Oldsters and proud home-cooks sipped critically and nodded approval. Hungry he-men smacked their lips and "dug in". Youngsters, too — "Say, Mother, this is swell!" Over the fences and over the phones went the news, "Try the chicken noodle soup Campbell's are making!" Grocers found it hard to keep on hand—ordered and re-ordered to satisfy customers' calls. Everywhere the red-and-white labeled cans came tumbling over counters into kitchens, to be opened and emptied for eager family appetites.

"DAT'S SHO' SOME SOUP!" Amos 'n' Andy, too, tried Campbell's Chicken Noodle Soup and told their listeners how good they found it. More thousands tasted it, took to having it regularly for lunch and for supper, for a heart-warming first course at dinnertime.

YANKEE-NOODLE GOES TO TOWN! That is the story. Campbell's Chicken Noodle is a favorite now. A grand old-timer has come back again to take America by storm. Your grocer has plenty for all. Just put it on your list. And tell him how many.

Campbell's
CHICKEN
NOODLE
SOUP

LOOK FOR THE RED-AND-WHITE LABEL



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FROM OLD GARDEN BOOKS

The "curious" gardener—and all gardeners at one time or another become "curious"—finds delight in old garden books. This delight comes from discovering how much of garden practice is age-old. Tools have maintained their shapes almost beyond the memory of man. In these old books are found the beginnings of garden experiments that later generations brought to perfection for our delight.

Of course there are superstitions aplenty found in these musty volumes—superstitions about planting seed by the phases of the moon and that strange belief called the Doctrine of Signatures, whereby a plant was held to indicate the ailment it would cure. We are apt to smile at them—and then wonder if there isn't something in them after all. Gardening progresses, but it also often doubles back on its old tracks.

The reproductions below show a variety of illustrations from a number of periods in garden history. As the years passed, the woes of the gardener have been more and more a source of fun. Perhaps our greatest contribution is the recent introduction of a sense of humor into gardening.

Modern floral parades and flower shows had their counterpart in the past. Flowers still bear common names given them in mediaeval times, names much easier remembered than jaw-breaking Latin tags. And still with many people the pious association of flowers lingers like a good thought in an evil world.

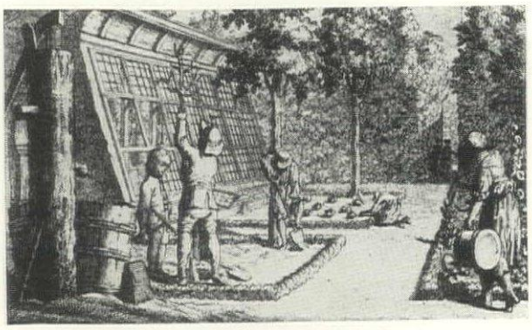
A persistent legend was that flowers sprang from the graves of saints. This picture, from an 11th Century book of miracles, shows lilies sprouting from the tomb of a pious knight

The gardener and his heavy watering pots were a favorite figure with the French artist Honoré Daumier. Even today French gardeners use pots of this shape and great weight

Flowers played an important rôle in the everyday life of Egyptians. Not alone royalty and the well-to-do, but common people also used them for house and funeral wreaths

FROM OLD GARDEN BOOKS

SOME tools seem to have carried their form through the ages without much alteration. The hoe this monk of 1100 is using is very much like the hoe found in common garden use today

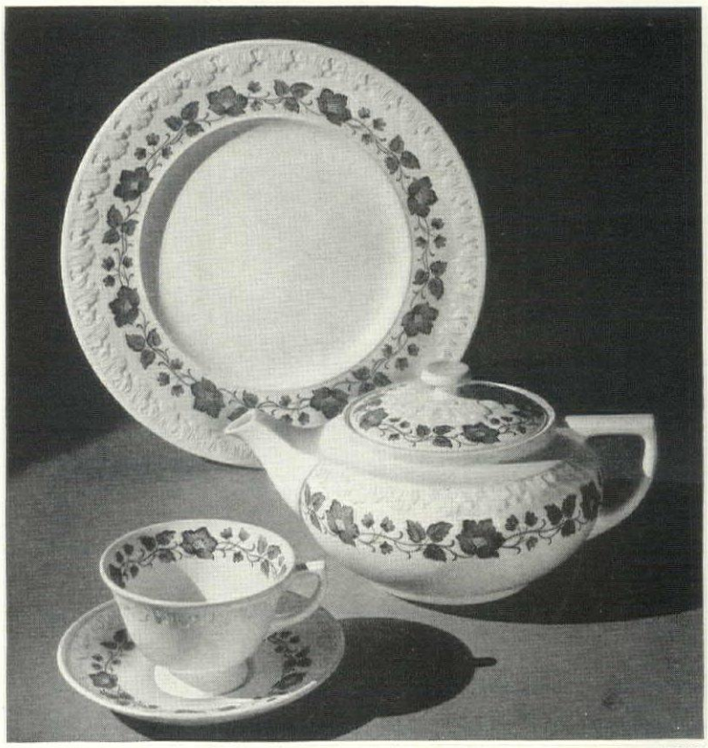


THE lean-to greenhouse was ancestor of the magnificent glass spans we know today. It was often used to protect fruit grown on walls, as shown in this quaint old German pruning print

THE type of small, light-weight watering pots used by ladies today has not changed much from that used here by an English gentlewoman, in an 18th Century garden. Clothes differ

LOS ANGELES has its floral floats and in the early 17th Century, during the famous tulip mania, Holland had its chariot of Flora, not so flowery, however, as the Californian displays

WEDGWOOD



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Clematis

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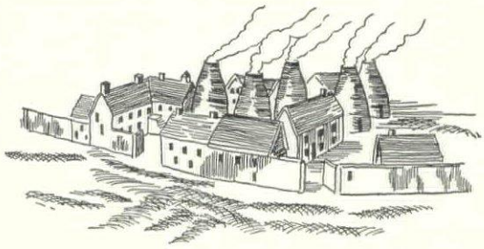

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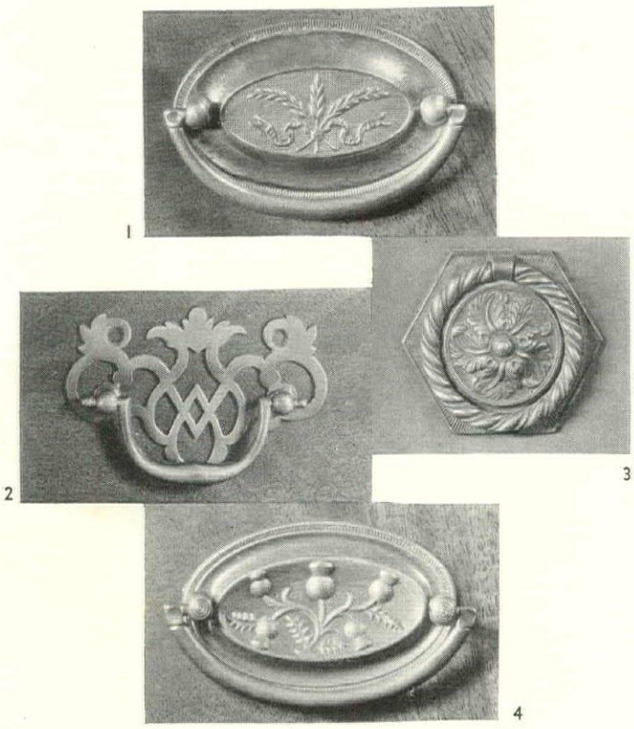
FURNITURE HARDWARE

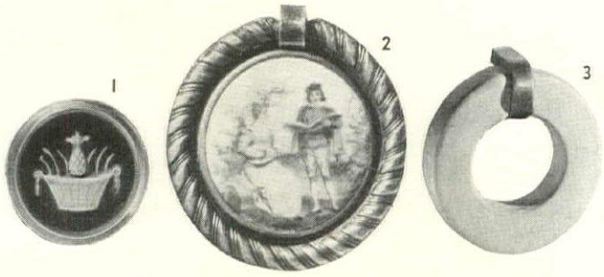
The difference between the beautiful and the ordinary frequently hangs on a fine thread—the careful handling of detail. And one of the most important details in furniture design is the choice of the hardware used on it.

Furniture manufacturers have made great strides during the past year in their choice of hardware designs and have shown fine discrimination in choosing just the right metals, just the right motifs and finishes for their period pieces.



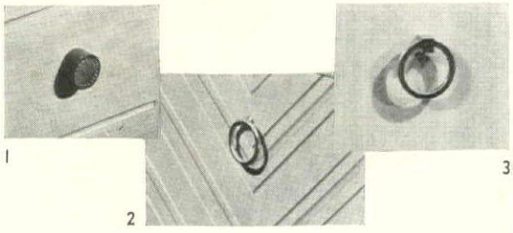
TRADITIONAL

An interesting group of drawer pulls from Tomlinson of High Point. Each is carefully designed and finished for the period pieces on which it is used. 1. From the Regency collection. 2. From the Williamsburg Galleries. 3. From the French group. 4. From the Mount Vernon group



DECORATIVE

1. Wedgwood medallion on a group in cherry at Kittinger. 2. Battersea enamel, painted in soft pastels. Used on 18th Century English pieces by William A. Berkey. 3. Modern wooden pull, Conant Ball Company



MODERN

1. A new use of leather in this round stitched leather knob on the "Peasant Modern" group by Conant Ball. 2. Circular metal ring on "Textured Modern" pieces by Heywood-Wakefield. 3. Dunbar's metal pull

Available on furniture by Tomlinson

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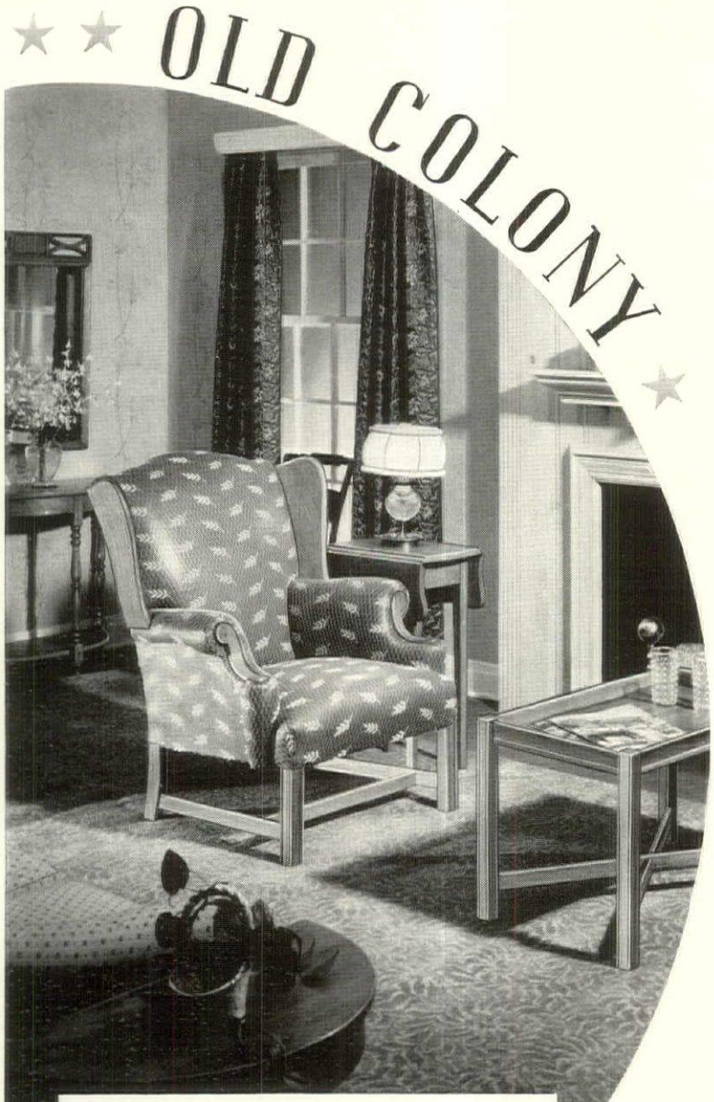

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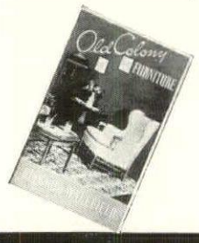

HEYWOOD-WAKEFIELD
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HOTBEDS FOR EARLY PLANTING

(CONTINUED FROM PAGE 35)

outside the frame. This was to be filled with a thick layer of cinders for drainage and insulation, a layer of sand on top, then the heating cable, and over this heavy mesh wire screening to protect the cable. Over all this went six inches of prepared soil.

On going over these specifications a garden friend of mine exclaimed: "One might as well build a small greenhouse and be done with it!"

The basic mistake which the electric engineers made was in assuming that the cable-heated frame must supply bottom heat. But any amateur who has ever grown plants in a coldframe—which is really a hotframe, heated by the sun instead of artificially—knows that no bottom heat is needed. The sun warms the air under the glass sash and *the surface* of the soil—and plants grow vigorously. In fact, they often grow stronger than in a hotbed. The only advantage of the latter is that it can be used in colder weather.

Practical plantsmen in some of the Experiment Stations, and in particular at the University of Maryland, began experimenting with less complicated methods of heating.

They found that by merely laying the cable on the surface of the soil of a frame with ordinarily good drainage—such as hotbed or coldframe should have—and sowing the seeds in rows between, seedlings of most flowers and vegetables grew as well or better, and less current was used. The lower current consumption was due to the fact that there was not a mass of soil to be heated needlessly; and that the automatic thermostat control responded more quickly and accurately.

Watering proved to be really less of a problem than with the bottom heat system because, while there is a drying out along the cables, the mass of soil below remains moist. With the older method, the soil dried out *from below*.

For sprouting sweet potatoes the "bottom heat" method proved better. Most amateur gardeners, however, don't sprout sweet potatoes. Bottom heat, admittedly, is of advantage in rooting cuttings in which category comes the sprouting of "sweets". In actual practice, I have found that cuttings in flats three to four inches deep, placed over heating cables laid just below the surface, rooted excellently.

A method of seed starting which I have used with the cables laid practically on the surface is to sow the seeds in pots or bulb pans and sink these in a very sandy compost between the cables, about level with the surface. It is much more convenient to handle small quantities of seed in this way than to sow directly in the soil.

HEATING EQUIPMENT IMPROVED

With the type of heating cable available until very recently, an automatic thermostat control—costing $12.00 or so—was practically a necessity unless the frames were constantly watched. Of course, an automatic thermostat is of great advantage, but for many a home garden its cost has been the stumbling block in the way of the advantages of a heated frame.

Just recently a new type of cable with much higher resistance has been developed. This makes it possible to control the heating unit by hand, leaving it turned on for long periods without danger of overheating and at low cost for current.

This new cable comes in twenty-foot lengths costing $2.50 each—sufficient to heat one standard three-by-six-foot frame unit, or eighteen square feet. It is just the thing for a four-by-four-foot frame equipped with two of the new lightweight two-by-four-foot sashes. As it consumes only as much current as two ordinary 50-watt light bulbs, it is inexpensive to operate.

Where, as is often the case, a frame can be built against the house (with a window or an opening made for the purpose directly into the cellar), the switch can be placed in the cellar. The cellar itself acts as a thermal reservoir, preventing sudden variations of the temperature within the frame.

Lacking electricity, what then? An excellent portable plant starter, provided with tilted sash and two levels for seedling flats in warm and cool zones, provides a solution. It is equipped for heating with either electricity or oil and the heat is automatically controlled. The oil heater consumes only three quarts of kerosene a week. Ventilation is afforded by a front door that drops down, thereby saving the bother of raising the sash on clear, warm days.

LIGHTER, MORE CONVENIENT SASH

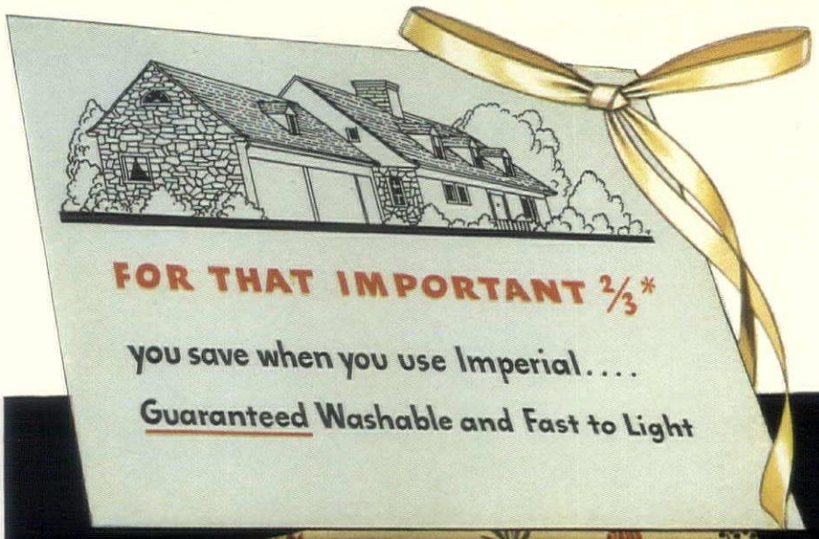
Another decided advance in frame gardening, especially for the small place and for the woman gardener, is the advent of the small, lightweight sash. The standard commercial three-by-six-foot sash weighs over fifty pounds—even with no breeze blowing! This is a heavy load for a woman to lift up, even for ventilating, to say nothing of removing it from the frame entirely, as is frequently necessary as warm weather approaches. Moreover, a frame six feet wide is unhandy to work in. One cannot reach the middle without actually getting into it.

The new type of sash is two-by-four feet made of lighter materials and weighs but fourteen pounds. It is easily handled. The frame, being but four feet wide,—two feet from either side—is readily accessible for seed sowing, transplanting, plunging pots, watering and other operations.

Another thing that has always been inconvenient about the old-fashioned sash is handling mats, shutters and slat shading. Sometimes the former are necessary for midwinter frost protection, and the latter for midsummer sun protection. The frames can be kept in use all the year 'round, if they are to contribute their maximum to the garden.

With the modern smaller sash, the matter of handling these "coverings" no longer presents a problem. Experiments are being made with the new glass wool mulching, which transmits considerable light, as a cold-weather overcoat for the sash. It would have a distinct advantage over coverings which shut out all light or which absorb moisture, but it's too early to tell yet just how it will work

(*Continued on page* 61)



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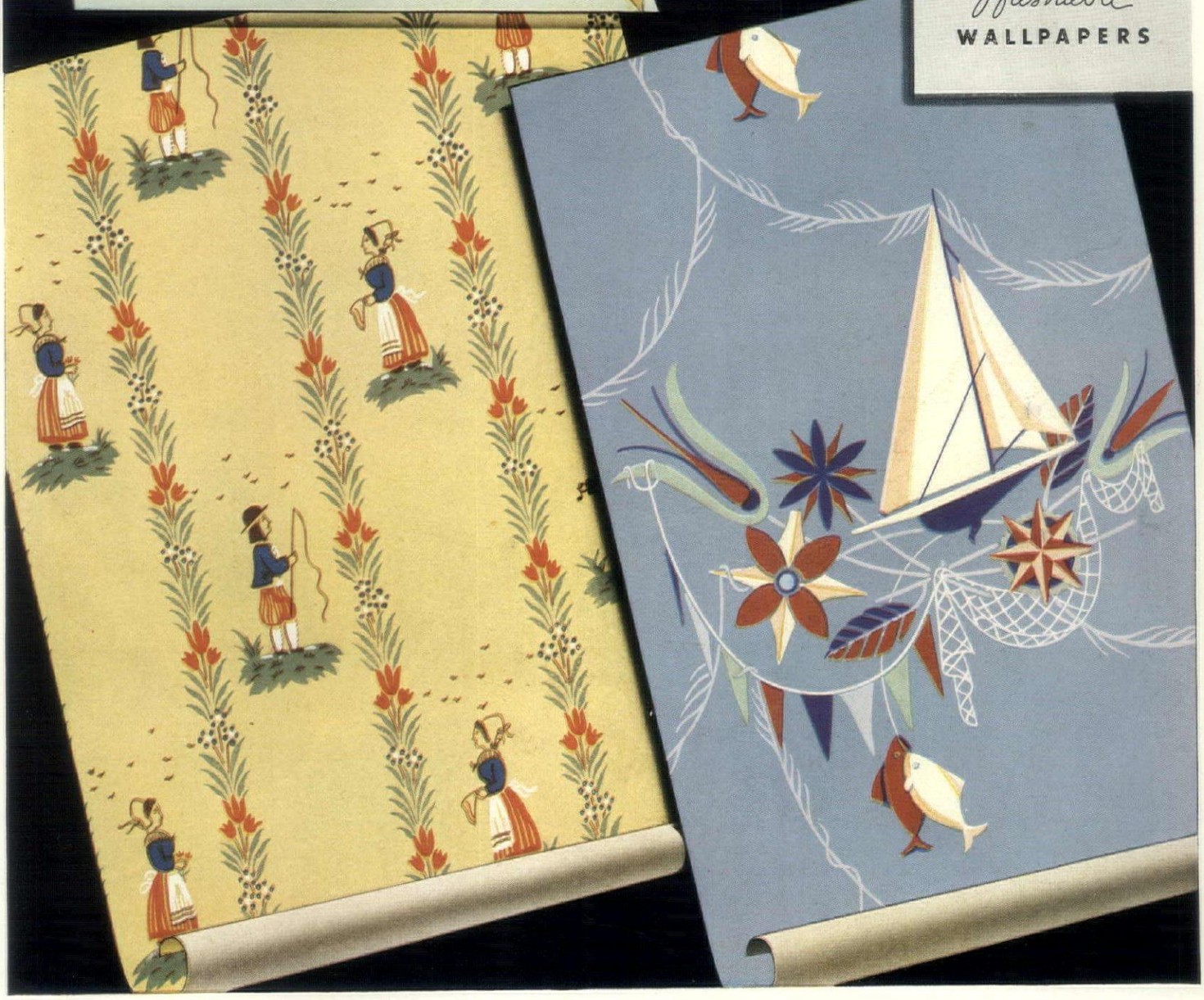

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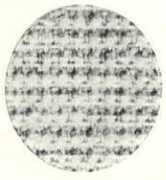

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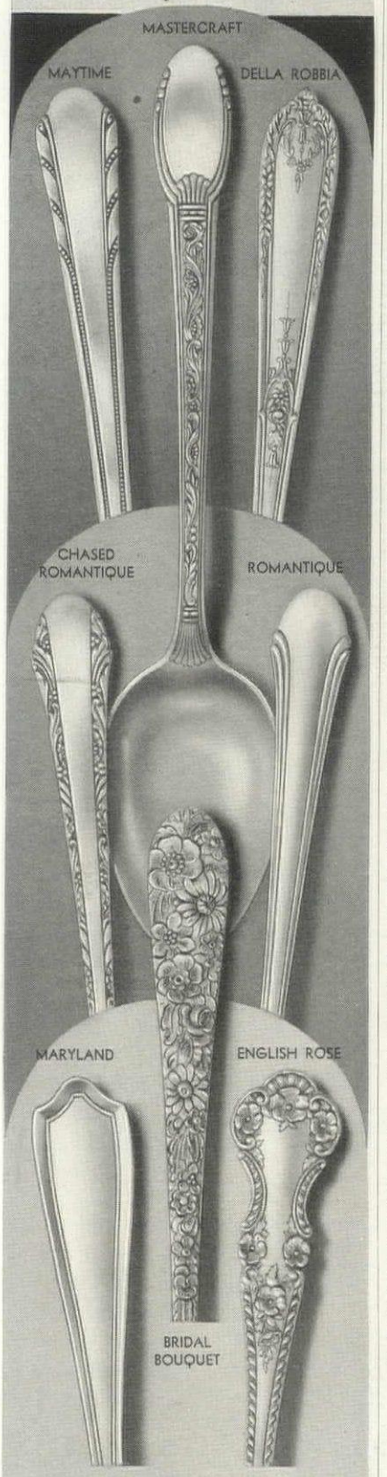

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WEEK-END FARMERS

(CONTINUED FROM PAGE 17)

we had made all arrangements to meet in a week with the money, to sign the papers and take title. We were walking on clouds—as happy as larks. And sure enough, the next Saturday we took title. The real estate man produced a contractor and we did all the things we had planned to do to our precious house—and more.

We had the usual struggle getting it all accomplished, too. We finally moved in in the middle of the Summer, finished or not, so that we could push out the workmen and settle down. We shooed out the last workman—then proceeded virtually to undress and get down on our hands and knees and scrub floors violently. Next day we were very stiff indeed.

In the meantime we cabled to Paris for all the furniture from our Paris flat to be shipped immediately. It came—beautifully packed in a case as big as a van. We could hardly wait to see how it would look. We were amazed and thrilled to find as we unpacked it that we had collected more than enough to furnish the complete house with even coal scuttles and linen and silver and blankets and salad baskets, dozens of candlesticks and a black marble fireplace that fitted perfectly. Our house looked too ravishing for words, and oh, so French.

Everything was perfect except that we needed red and pink geraniums and millions of pink roses. We bought dozens of butter tubs, painted them dark green, and filled them with geranium plants and petunias. They proceeded to flourish. We went in search of roses and found a promising young florist with fields of pink roses. He promised to come and plant most of them for us in the Fall. In the meantime we concentrated on the rest of the place. We tore down old fences and put up new ones. We whitewashed the red barns with rainproof whitewash. We chopped down dead trees and planted new ones. We pruned the apple orchard.

We built stone walls and brick terraces in the back of the house until it looked like a fortress, endeavoring to conquer damp walls in our house by diverting some of the drainage from the sloping field in the rear. By the end of the Summer we were completely exhausted and moved back to town for the Winter, having first cut back and put to bed our precious roses, covering them generously with piles of fallen leaves.

Then eventually came Spring. We rushed the season and caught dreadful colds week-ending, while we did our spring cleaning.

The whitewashed barns, sad to relate, had lost most of their whitewash, so we decided to paint them black. We had to admit we had built too many stone walls; so we proceeded to hide them with privet hedges and grapevines. We planted things all wrong and they came up all right. We planted things all right and they came up all wrong, but the roses flourished and were a blaze of pink glory—the talk of the countryside.

We made jams and jellies and pickles and chili sauce, and we even made soap. We were trying very hard to be good farmers and are still trying.

We bought a horse, seven years old, for the boys to ride—then sold her when we discovered she was seventeen, and bought a camera instead. We resisted buying cows and pigs and sheep, admiring the farmers' live stock from a distance instead. We bought a cocker spaniel to chase away the rabbits but we scold him when he does it.

We dig gardens and put in millions of bulbs. Then the next Spring we pick the blossoms so close to the ground that the plants fail to bloom again.

We get estimates for moving the road—then decide we like it the way it is. We've discovered we should have put in more baths and a servants' room. We make elaborate plans for a less weary-making house on the top of the hill. We clean and we weed—we dig and we plant—we pick and we rake. We get up at the crack of dawn and pick the cucumbers, thinking we are doing right by them. The farmer's mother comes and tells us we should have waited till twilight—otherwise they get bruised and die. We decide we are tired of it anyway and would rather be in Paris.

We still think the baby rabbits are cute when they eat up our gladioluses and sweet peas, but we are learning to squash rose bugs heartlessly and to pick off potato bugs and Japanese beetles and drop them into gasoline.

We wear overalls, and raise so many vegetables and fruits that we don't know what to do with them. Then in our attempt to be good farmers we try to can them and get so tired out that we collapse.

No, it's no use, we are still hopelessly and definitely city folks and just week-end farmers. In fact we aren't very good at it—but we do have roses.

HOTBEDS FOR EARLY PLANTING

(CONTINUED FROM PAGE 58)

out as a practical sash covering.

In shading equipment, however, a distinct advance has been made in the new link-type slat shading, like that which has been used for the greenhouse. This can be rolled up so as to shade as much or as little of the frame as desired or for storing when not in use. It is made in standard sizes to fit either the three by six foot, or the two by four foot, sash.

Changes in garden practice come slowly, but I am convinced that simpler, less expensive and more effective modern frame equipment will bring about something of a revolution in American gardening. We have not yet become what the advertising fraternity would call "frame conscious". But the opportunity is already here for progressive ones who always take the lead in any new departure. More frames will mean more interesting—and better—gardens!

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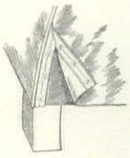
Wilsnap Fastener Tape is constructed for service. The fasteners are closely spaced and concealed in the tape. Will not pull out. No metal shows—no gaps or puckers. Closure entirely invisible. Easily snapped and opened. Frequent washing will not affect the tape or the "snap".



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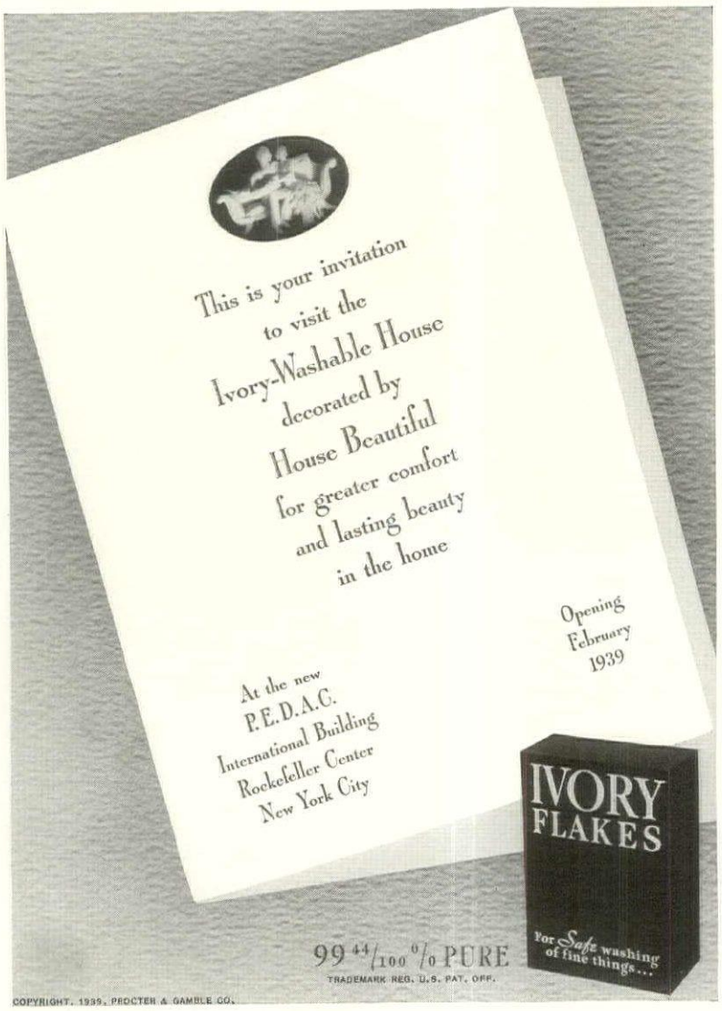

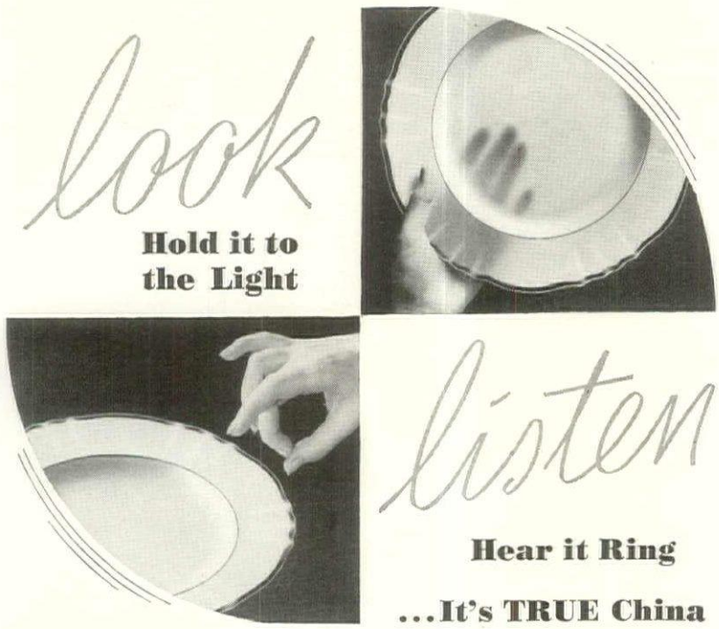

MAKE this easy test of Syracuse China. Look — see your hand through it! Tap it — hear the clear, resonant ring! Both tell you that it is true china. They tell you that it is thin, perfectly shaped. And Syracuse China is strong. You can use it for every day. It is made in America. Matching pieces are available years afterward. Write for folder HG-2.

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MADE BY ONONDAGA POTTERY COMPANY
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WINES AND FOODS

Alwin E. Wile, guest-editor of this department for February, comments on appropriate wine glasses and the importance of a well-arranged wine cellar

IN the innumerable articles on wines and wine drinking which have appeared since the repeal of prohibition, it is remarkable that so little has been said regarding the advisability, not to say the importance, of using proper glassware for the full enjoyment of wines.

The motif of the glass manufacturer formerly was the open petals of a flower—the water glass was so shaped—and the Bordeaux, Burgundy, sherry, port, and liqueur glass was a replica in reduced size of the water glass. Today the motif varies until it is suitable for the enjoyment of wines.

CHARACTERISTICS OF WINE

The four characteristics of a wine are: First, its color, second, its aroma, third, its taste, and fourth, its aftertaste. And good wines must please three of the senses—sight, smell, and taste.

For sight, the glass should be colorless—plain crystal—and this is particularly true if red wines are to be served. The glorious color of a rich red Burgundy is lost in any but a colorless glass.

TULIP-SHAPED GLASSES

For smell, which is so important to the wine drinker, the tulip shape is absolutely essential, and every wine glass should be more or less tulip-shaped [i.e. the rim should to a greater or lesser degree be narrower than the centre of the bowl]. The shape of the glass thus concentrates the aroma which in a wide-rimmed glass frequently fades, or is entirely lost.

For taste, the glass should be quite thin, for nothing interferes with taste so much as having to drink from a thick-rimmed glass.

Nothing so enhances the beauty of a table when it is set with fine china and silver, as attractive glasses. They are just as much a part of the table service as the wine which they will contain is a complement to the dinner.

Taking the glasses separately: The Bordeaux glass should preferably be uncolored with a wide bowl and capable of holding at least six ounces if filled, although in serving wines the glass should be only slightly more than half-filled

The same glass may be used for Burgundy as for Bordeaux. However, when a set comprises glasses for each, the Burgundy glass should be slightly wider in the bowl and not quite so tall a glass

The port glass should be uncolored, slightly smaller than the Bordeaux with narrower bowl

The sherry glass should be uncolored, smaller than the port, and almost a perfect tulip shape

The cordial glass is sometimes colored, by preference. It is smaller than the sherry glass and almost cylindrical in shape with a slender stem

The brandy glass or cognac snifter is always found in colorless glass. It has a very large bowl terminating in a small opening at the top edge

The champagne glass is also in colorless glass. It has a large surface and wide bowl. The sight of the bubbles constantly rising to the top of the glass is most alluring in this wide bowl

The Rhine and Moselle glass is so different from the other glasses that it rarely is found as part of a set. It has a very long stem going into a flat bottom, and terminating in a wide tulip-shaped bowl. It is the only glass that is more attractive and appropriate in a color—usually amber, red or green—for the wines are almost colorless

WINES AND FOODS

Your Wine Cellar

To get the greatest enjoyment out of wines, it is advisable to have them lying in a storage place for some time before serving them. The reason for this is that the natural sediment thrown off by the live wine must settle along the side of the bottle in order that only the clear, bright wine may be poured carefully into a glass.

When good wine is brought directly from a store to a dining room to be served immediately—and this is particularly true of wine with some bottle age—the sediment which is important to the development of the wine may be running through the wine, thus leaving a foreign taste which does not show the wine at its best. White wine and sparkling wine rarely have sediment in any quantity, but they should be served slightly chilled, so it is best to keep them in the cellar and transfer them to the icebox the morning of the day they are to be served.

CELLAR STORAGE

Were the storage of wines not so important our friends in their homes, and also our friends who are running restaurants and hotels, would purchase wines as they were required instead of procuring stocks of them and laying them down in cellars before serving. In some fine restaurants abroad, the proprietor takes particular pride in bringing his clients into the cellar while the dinner is being prepared and letting them select a wine of which there are but a few dozen bottles remaining in existence, if that many.

It is a very nice thing to have a wine cellar and many people take great pride in showing friends through their cellars and letting them marvel at the lots of fine wines which are no longer procurable. However, many people live in apartments these days, where wine cellars are not available. This need not deter anyone from keeping and serving fine wines, as every apartment should have at least one closet which can be used for wines. This closet should not have any pipe around or near it, nor any nearby elevator to cause vibrations.

CLOSET STORAGE

A closet of normal room height, thirty-one inches wide and sixteen inches deep will easily accommodate a hundred and fifty bottles. This would constitute a hundred bottles of wine, fifty of spirits and open bottles of sherry, port and apéritifs. The closet may easily be built up one to three bottles at a time.

Metal honeycombs, now available in small and large sections, make a practical and easy installation for keeping wine. They have the advantage of being added to at will—one section superimposed on another without wasting space. The honeycombs allow each bottle to be separate so that when any bottle is removed others will not be disturbed. On top of the honeycombs, two shelves fourteen inches high may be constructed. There, bottles of spirits and open bottles of wine which are constantly in use are kept standing. It is pretty generally known that wines are kept lying on their sides so that the corks do not shrink. The aroma of the wine evaporates when air gets into the bottle and the effervescence of sparkling wine is lost. Spirits are kept standing so that the alcohol does not attack the cork. Air does not affect the aroma of spirits.

The selection of bottles to occupy the closet is entirely optional, although there are certain types of wines and spirits that are found in almost every well-equipped closet.

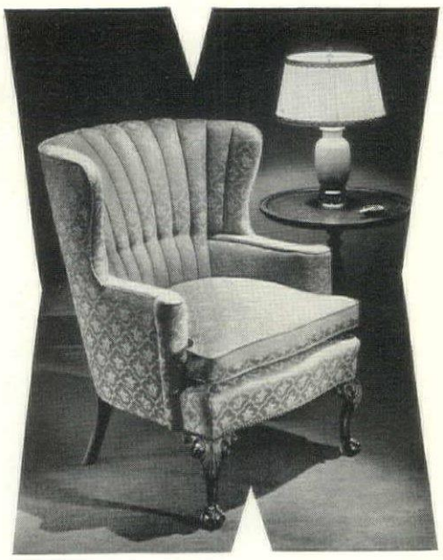
Taking as an example the arrangement of an imaginary closet: On the top shelf there are three types of cognac, Jamaica rum, light and dark Cuban rum, Irish, Scotch, and American whiskies; several cordials, and open bottles of port, sherry, and Vermouth. On the next shelf there are gin, miscellaneous bottles of spirits, and some bottles of liqueurs.

In the honeycomb, the bottles are arranged in sequence so that any bottle is easy to locate. A cellar book is indispensable to know the number of bottles of each item in the closet. Tags hanging out of the partitions of the honeycomb bear on them the names of each wine, so that the wines selected from the cellar book are easily obtainable. Ports are on the top of the honeycomb, followed by sherries, apéritifs, Tokays, Alsatian or Rhine wines, red and white Burgundies, red and white Bordeaux, and vintage and non-vintage champagnes. The above sequence is preferable so that the wines which should be stored in the coolest temperatures are nearest the floor which is the coolest part of the closet.

ADDITIONAL WINES

There are so many fine wines and spirits that each wine closet has different items in it depending upon the keenness of individuals for certain wines and upon their pocketbooks. Many people like, besides (or including a part of) the above, red and white Chianti, Madeira, Riojas, red and white sparkling Burgundy, many other wines and spirits similar to the ones already mentioned and those drinks which are not well-known in this country.

It is by no means necessary to lay out a lot of money to put the whole hundred and fifty bottles (if it is to be a closet of that size) in your wine closet at once. The closet is best built up by getting one or two items in each group at a time. For instance, some Scotch whisky and sauternes one day, some fine sherry and cognac the next time, and so on until the closet has the desired wines and spirits in it.



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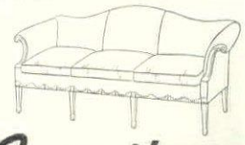

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Chandler

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Litchfield

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La Jolla

Casa de Mañana—where a warm and happy Winter awaits you. Amer. & Europ. plans. Table d'hote and à la carte meals. Write or wire for reservations.

La Quinta

La Quinta Hotel. A charming desert retreat. Swimming pool and every sport. Near Palm Springs. Rates from $9. single; from $15. double, American plan.

Ojai

Ojai Valley Country Club. Golf, horseback riding, all outdoor sports. Peaceful and secluded. Climate unexcelled. Write for reservations and booklet.

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Palm Springs

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January 31-February 3—Miami Mid-Winter Amateur Golf Championships, Miami, Florida.

January 31-February 3—Annual St. Valentine Golf Tournament for Women, and February 7-10 the February Golf Tournament; Pinehurst, North Carolina.

February 4-5—Bing Crosby Invitational Golf Tourney, Rancho Santa Fe, near San Diego, California.

February 7-11—Men's Ormond Beach Championship Matches, Ormond Beach, Florida.

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Miami Beach

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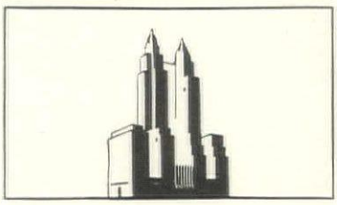

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THE MOMENT FOR MEXICO

IF your vacation has a date and a dollar limit you may be interested in the advantageous rates (offered from important cities) to the San Francisco Golden Gate Exposition, a sectional preview of which you have seen on pages 22-27 in this issue. These tickets are good for one month and if you are willing to reserve two weeks of that time, you can include a trip "abroad." You can go to Mexico.

In two weeks you can see pyramids as ancient as those of Egypt, live delightfully in a quaint cobblestone village clinging to a mountainside and feel that remoteness which comes from contact with foreign architecture, music, food and engaging people.

Mexico is easily accessible from your route to the Southwest. You may leave the train at Tucson, Arizona, board a Pullman, and in less than three days step out at the Capital, Mexico City.

FROM THE TRAIN

The three-day journey along the West Coast begins your Mexican adventure. The desert unreels its cactuses and fruit trees. There's a pink village at Mazatlán on a smooth beach backed by the huge peaks of the Sierra Madre. The train worms its way across these mountains to stop at such stations as Guadalajara where women with small feet and lovely faces attempt to sell you figs and pomegranates and limes. You even learn a bit of Mexican-Spanish and discover that to be "muy charro" in Mexico means to be a real "he-man." So you watch for these charros—glorified cowpunchers bundled in doeskin and buckled in silver—standing by adobe houses at every whistle stop.

With six days traveling to and from Mexico City what is the best use for the remaining eight days? The answer may sound conservative. It is to divide your time between the Capital (including the pyramids) and Taxco, about a hundred miles to the southwest.

FIRST IMPRESSIONS

Perhaps you have heard that the first impression of Mexico City is not always favorable. A famous novelist, somewhat disappointed in his first view of the city, wrote: "It's just an overgrown country town ringed by mountains and scorched by sunlight. The one-way narrow streets are overrun by Model T Fords and errant civilians in baggy trousers and black shrouds." But he has returned to Mexico City year after year—with a formula for himself and others allergic to noise and confusion. His rule is to go to bed immediately. Preferably in one of those luxurious hotel rooms—Colonial from shutter doors to balconies. When the maid shuffles in to place the customary greeting of a few gardenias on the bedside table, he orders a cool bottle of light beer. Then, with the sun streaming in the window, he listens to the muffled clatter coming from the Avenida Francisco, the main commercial and social thoroughfare on which the hotel is located.

"This siesta doesn't last long," the novelist remarked very recently, "and it is one way to get acclimated to an altitude of 7,000 feet. I think that the altitude is the real cause of that exaggerated first impression of noise and confusion which certainly doesn't last."

IN MEXICO CITY

But regardless of whether you go to bed or go exploring upon your arrival, before the first day is over you'll have some memorable experiences. Along the main shopping street imported perfumes and silver jewelry set with semiprecious stones are lavishly exhibited. Under the arcaded shops bordering the Zócalo, the main plaza and terminal of most bus and trolley lines, household wares, trinkets and trifles are being fondled by charros from neighboring villages who look very foreign in this city market. A cobbler is making sandals with colored leather thongs. And then, if you tire of this provincial atmosphere you can take a taxi toward the Alameda, the shaded and restful park in the center of the city.

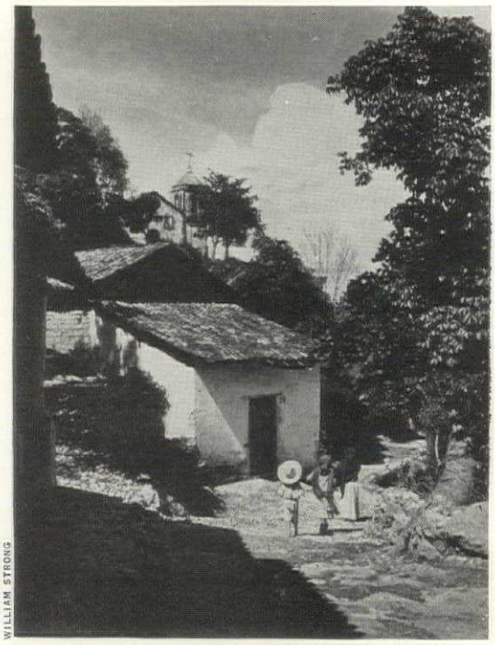
For so short a drive, you may enjoy bargaining for your taxi ride. The routine, in case you are interested, is to ask the taxi driver before you get in "Tostón a Alameda?" If he nods you ride down to the park for fourteen cents.

In the succeeding days you will include a trip by bus or taxi to Chapultepec, that romantic forest where you can climb to an ancient castle and see just how Maximilian lived. You will ride out to some of the suburbs. Churubusco, for example. There you can enjoy fine

(*Continued on page 67*)

WILLIAM STRONG

Mexican merchants give up none of their genial conversation with each other in order to concentrate on the cold business of selling their cherries to market women



WILLIAM STRONG

A mountain path in Taxco, flooded with sunlight and dominated by a church spire, is in reality one of the main streets which descends abruptly to the center of town

THE MOMENT FOR MEXICO

(CONTINUED FROM PAGE 66)

houses with old gardens and high-walled orchards; a monastery in Colonial design built by the Franciscans. Perhaps you will go to a jai-alai game, to a concert, or to the museum to see the Rivera and Orozco frescos. But you will save one afternoon for the pyramids, a fifty-minute trip by auto.

It is almost unbelievable that you can reach these age-old ruins as casually and as speedily as you go to work every morning. The experience is breath-taking. You'll feel like an archeologist as you stroll down the "Highway of the Dead" surrounded by temples and shrines beautifully carved and decorated with polychrome frescos. Ahead, and more than two hundred feet high, stands the Pyramid of the Sun. The floor of the sacred city, arranged around quadrangles, is of dark red polished stucco-cement and the recent excavations have been so carefully directed that Egyptian-looking sculptured heads retain their original painted faces. You will be left wondering what the Spaniards found here in this same place centuries ago. No one can tell you. The sacred city is dateless.

IN THE MOUNTAINS

On the fourth day you will want to leave early for Taxco. And, because motor roads are excellent and extravagances are easily afforded in Mexico, it is better to hire a car for the journey across the State of Morelos. You will climb over mountains and dip into semitropical villages where palms and bougainvillea beautify abandoned sugar refineries and old stone bridges. You will want to stop at Cuernavaca for lunch. You may eat in the palatial Borda gardens in a setting reminiscent of Versailles, or in one of the hotels. Nearby there will be groups of Mexicans who gossip incessantly while their wives sell food and pottery in the market stalls.

As you leave Cuernavaca you may be tempted to settle down in one of the magnificent modern hotels which surround this resort town. If you had more time, nothing could be more desirable. Instead, you continue across Alpine stretches which become more wild and tropical. Your car winds around a steep hill. Before you, on one side of a sheer cliff, appears a rainbow-colored town. It is Taxco.

NEAR TAXCO

Taxco loses none of its glamor as you bump along cobblestoned streets and twist between rows of stucco houses. The Indians who are driving their burros step into arched doorways to let you pass. Instead of feeling resentful at this inconvenience, they touch their enormous sombreros and mutter "dios" as you pass.

In the square: an ornate cathedral, a stone fountain, a band of oboes and drums. At whatever hostelry you choose to stay: patios, fair menus, comfortable bedrooms, and a panorama of superb country in whatever direction you may choose to look. Nothing in your hotel suggests the primitive town scenes.

What you do in Taxco will depend upon whether you enjoy climbing steep mountain paths with the reward of simply watching artisans at work in silver shops or elderly women worshiping beside some primitive shrine; or whether you prefer to mingle with the Indians who carry on a busy market under the shade of white awnings, or to stroll over the hills past thatched-roofed huts—into the open, uninhabited countryside. You will walk as you have never walked before, led on by sounds of dogs and donkeys, curious strains of music and vivid color.

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BELLFLOWERS

(CONTINUED FROM PAGE 33)

Dalmatian bellflower, mentioned above, has already caused a war of words as it has been more frequently written *C. muralis* (meaning wall) than the more fearful preference (*C. portenschlagiana*). In wall or rock garden these two last are both thoroughly at home, with midsummer bloom through a season that is often bare in such a garden.

For rock gardens the choice is infinite, from the stalwarts that can ramp their way among the rocks while golf scores are improved, to gay fragile children that require special attention.

There is, perhaps, no daintier flower for the rock garden than the *pusilla* clan of harebells. You'll find them under many names, and learned men wax wroth over the manner of their calling. But by whatever name you beg or buy them, you'll have airy dancing bells sheeting down over rock work of walls and rippling color masses swaying with each slightest zephyr. They bloom over a long period in midsummer when the rock garden is so often bare. From darkest purple blue through lavender blue, porcelain, sky blue to white, they are to be had in many slightly differing forms that are sold as *Campanula bellardi, C. Miranda, C. pusilla, C. caespitosa,* and *C. tyrolensis* among other names. These are such dainty little blooms that larger ones like the top bellflower and the Carpathian do not make the best of close neighbors with them, though very good rock plants among more stalwart company. The bearded bellflower, however, mingles well if separated by a rock or so, and is very lovely among the stones.

A little more reserved in their acceptance of all conditions are *Campanula tommasiniana* (just the Latin way of saying the bellflower pertaining to Thomas!) and *C. standsfieldi*, both natives of Dalmatia and demanding more sun than most of their family. The former bears sheaves of narrow purple bells on six-inch stems, while the latter swings pendant violet bells on four-inch branching stems.

There are others mostly seen in scree gardens or even pots: *Campanula cenisia*, puckered mouthed *C. zoysi, C. excisa* with holes in the petal bases, and *C. alpestris*, more often called *C. allioni*. Then there is the red-tongued blue Piper's bellflower that grows wedged in the high rock crevices of the Olympic Mountains in northwestern Washington. But when you begin to grow these, you'll be taking your garden lore in large doses of fine print and long words. Perhaps you'll own a five-foot shelf just devoted to this gay family that fills the gaps in so many troublesome places.

As a family, the bellflowers are of easy disposition, inclined to accept the garden fare of their neighbors, tolerant of considerable shade mixed with sun, and coming readily from seed sown in any finely pulverized compost. I like a bit of leafsoil and sand here, and preferably a seed flat so that it may be moistened by allowing the water to come up from below. Bellflower seeds are so fine they are easily washed away. Plants are also readily obtainable from nurseries, so that adventures in beauty and timeliness lie within easy reach of practically all our gardens.

HOUSE & GARDEN'S BOOKSHELF

PROPAGATION OF PLANTS. By M. G. Kains and L. M. McQuesten. *New York, N. Y.: Orange Judd Publishing Company, Inc.*

Those of us who twenty years ago began our experience in plant multiplication within and outside of the greenhouse with Professor Kains' book under our pillows (as a completely trustworthy guide in every question that arose) will greet with a hearty welcome this new book, as Professor Kains' dependable knowledge and wisdom have been supplemented by those of Professor McQuesten. In "Propagation of Plants", we have a plump octavo of solidly set type—550 pages. The volume is an up-to-the-minute encyclopedia of what is known and practiced in every branch of plant propagation. More than this, the book contains a thorough discussion of what has become expert practice within the last five years—a period of remarkable advancement in all botanical fields.

The authors' method of teaching is the wholly commendable one of using a multitude of pictures which show, to the smallest detail, many of the motions of the experienced gardener: every pose and posture of his hands, even to the thumbs pressing the earth into the pot—as in the chapter on *Potting*—every twist of the wrist in the chapter on *Methods of Grafting*.

Beginning with seeds, the authors take the reader through the intricacies of fertilization and crossbreeding, the accompanying pictures showing how, and the text telling why this or that procedure is best for any given plant. Discussion of germination processes follows, those seeds which are difficult to grow receiving special mention. Extensive tables yield a wide range of information as to farm and garden crops, trees and shrubs, greenhouse and tropical plants. Propagation methods by cuttings and by layering are illustrated profusely by scores of photographic pictures which, among other things, show the degree to which cuttings will root in differently prepared soils and the various methods of layering with plants whose growth above ground is so individual as to need distinct treatment.

The instructions and illustrations as to the practices employed in grafting naturally take up the larger section of the book, being diffusely spread over a far larger field and requiring a highly developed skill with the tools employed. Budding, akin to grafting, also receives the same adequate attention. The building and management of coldframes, hotbeds, and greenhouses are generously discussed, and all questions one can ask are answered meticulously in advance.

(*Continued on page* 70)

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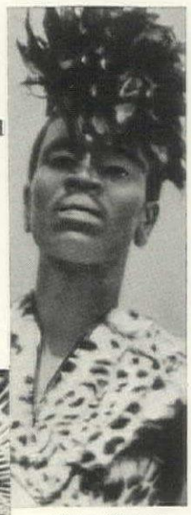

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A KEY TO CUBA

"Let's go to Cuba and be merry" is an injurious truth.

Too often such a statement paints a drinking, dancing time shunned by those who welcome a delicate white wine with a dish of broiled Moro crabs and the fascinating rhythm of drums and cymbals and tamborines.

Cuba has another side. Just as merry.

This is the life led by the Cuban gentry. It does not exclude the horse races that take place on one of the finest tracks in the tropics, the jai-alai games which are so skillfully played, the Budapest String Quartet, or the fine native orchestras that play nightly for dances at Sans Souci. But this life favored by the Cuban upper-classes, and available to Cuban visitors, has much more variety than is usually included in a vacation trip to Havana.

There are, for example, three delightful beaches within a half an hour's ride of Havana. *La Playa*, out along the well-known Malaçon drive, is one of the most popular. *Jaimanetas* and *Marianas* in the country club section are quietly fashionable and in the warm and tranquil waters, erroneously believed to be shark-infested, there is an opportunity to swim and sun on the beach in the best seaside manner at any time of the year.

For a weekend and for the more active sports of hunting and fishing, there is the tropical Isle of Pines set down in the blue Caribbean—only a short distance from Havana. It is fun to take the railroad trip across to Batabanó, the Cuban port on the Caribbean, before crossing over to the island.

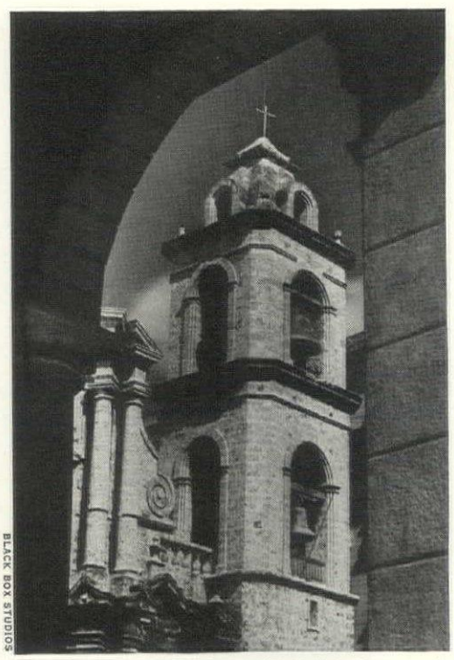
The little train stops frequently—to pick up a few passengers or for no reason at all. Sometimes it will stop in front of one of the two-story, Spanish style stucco houses where the sugar and tobacco kings live. The patio, with a flooring of brilliant colored tiles, is heavily shaded by tropical plants. In this subdued light none of the open rooms are visible but the sound of running water coming from some hidden fountain is vaguely audible. Nearer Batabanó, youngsters form in groups near the railroad tracks, using hollow boxes, gourds and small accordions as musical instruments for their talented and nimble fingers.

An overnight boat crosses the smooth stretch of the Caribbean that separates the Isle of Pines from Cuba. The island, true to its name, is covered with pines and Cuban palms. In legend, it is Stevenson's *Treasure Island*, rich in stories of pirates and cave dwellers. In reality, it is a flower garden where fishing for tarpon, amberjack and red snapper is a rewarding pastime; where hunting duck and quail is another popular hobby; and where simple exploring is a fanciful amusement for many.

Some of the sugar and tobacco plantations spread over the island and some of the quaint Spanish shrines near Havana can be thoroughly appreciated from the Cuban highways. But to taste the food specialties of the Island necessitates a little more effort for American dishes crowd the menus.

In first class restaurants in Havana a native dish, *ajiaco criollo*, is frequently the cause of stirring praise from some of the visitors. And it is well-worth trying at least once even if it must be specially prepared. Made from savory beef and pork and corn, it is combined with bananas and semi-tropical fruits that give it a unique and very palatable flavor. Rice with squid is another approved combination that is delightfully prepared.

And, if the seafood appears too often on the menu, the chef knows how to scramble eggs with tomatoes and green peppers and make a relishable entrée. Then, when rum sauce appears on a number of desserts, it is time to bring home at least that one sauce recipe—for a varied diet as well as varied amusements are typical of Cuba.



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HOUSE & GARDEN'S BOOKSHELF

(CONTINUED FROM PAGE 68)

HOW TO KNOW THE INSECTS. By H. E. Jaques. *Published by the Author: Mt. Pleasant, Iowa.*

A noticeable book for several reasons is this "manual for students in entomology", wearing as it does a "spiral binding" of gleaming wire endlessly disappearing through the sockets of the soft, orange tint of its imitation morocco cover. This, moreover, is all on the outside.

Inside the cover, however, the material making up the pages is found to be reproduced by photography from typewritten pages, in which single spacing has been employed, and so reduced as to make it slow and almost painful reading. This seems a pitiable mistake to make in the opening pages of any book where a new acquaintance is to be made with the reader, and where the material so compacted consists of excellent instructions for the preparation and mounting of collection specimens.

And quite beyond an expression of regret is the carelessness displayed in some of the foundational statements which are naturally assumed to be educational to the student, for example: the declaration that "Scientific names are in Latin and are the same the world over. They consist of two words; first a Latin noun known as the genus name (etc.)." But the genus name is Greek, in most cases if not in all, and the student who turns to his Latin dictionary for a little richer translation of the genus names fails to find them.

The learned professor, a few lines down the page, uses in his explanation of the method of construction of an insect's name that of *Leptinotarsa* as the genus part of the name of one of the beetles—a name formed by compounding two Greek words. It is hard to believe that the "error" is not intentional—but why?

On the other hand, too much praise cannot be given for the superior quality of the many illustrations used throughout the text—an interesting and accurate guide to a beginner which cannot fail to give him a substantial start in a highly captivating branch of natural history.

WE'RE STILL IN THE COUNTRY. By Frederic F. Van de Water. *New York, N. Y.: The John Day Company.*

In this book, the author of "A Home in the Country" continues his rambling tale of the life of a literary man. At the very beginning of this new book, the reader will want to go back to the earlier volume in order to have the whole of an engaging story, told with ready and unerring wit and with a humorous spirit that lets no comical events escape until he has squeezed from them every ounce of delight for the appreciative reader.

If a comparison be in order, it is not too much to say of the new book that its wit is freer, and the strings of humor are strung to a higher key—not less melodious—than in its forerunner. There is, however, one discordant reverberation from the otherwise harmonious lute: Mr. Van de Water still calls his dogs *Dougal* and *Black Boy*. These are perhaps names of running horses or of he-goats or of fighting cocks. But of dogs—never!

However, we have to remember, as his wife Althea (short for Alethea, beyond a doubt) is so often obliged to remind him, that though he lives on the exterior of a farm he is not a farmer of the earth, but a pledged writer of books. And when she, for the time being, seems to have convinced him of this he goes fishing—with dry flies! But what he gets at the brook is an experience which he expands into the choicest chapter of his book—rich beyond all the adjectival embellishments of the office dictionary.

Mr. Van de Water's most impressive attempt to give his approval of farming as a worthwhile occupation for a devoted lover of country life has been put into his chapter on beekeeping. This chapter will be read—and then perhaps forgotten by any one who has kept bees—after the fishing experience. One unforgettable moment is when the author, in a queer condition of mind, hangs a beehive high up in a tall tree (which never happens) and worst of all the tree turns out to be a butternut (the abomination of all insects).

The adventure into dog-breeding, resulting in a stalemate for Mr. Van de Water and Black Boy, is only one of a sequence of delicious chapters: the harvest on the unfarmed farm; the visions of future improvements to the precious house; and the inertia which dominated a trip to Hawaii. Such adventures bring the reader all too soon to the third cover page, with a hint that the missing pack basket is likely to be the germ from which will spring another volume of experiences with more humorous "accidents" than are to be found in civilized surroundings.

YOUNG AMERICA'S COOK BOOK. *New York: Charles Scribner & Sons.*

Compiled by the Home Institute of the New York Herald Tribune, this junior cook book is for beginners. When you have finished reading it you will be able to "Cook meats according to tenderness of cut", you will have taken "Four steps toward the fricassee pan", you will be a master at producing the "One-dish supper soup that satisfies". "You can learn to carve"; you can learn that "Accurate measuring is necessary for success"; and that "A successful soufflé makes you proud". All of which quotations are titles of some of the many photographs in black and white included in the book. These photographs were planned to show the inexperienced how a batter or dough should look, and how some of the four hundred to five hundred recipes given should look when ready to serve. "Young America's Cook Book" was written for boys and girls who enjoy eating good food but have, alas! had little or no training in the art of cooking. We can't help thinking sometimes that there are quite a few grown-ups too who are adrift at sea in their kitchens. Let us hope this cook book will prove to be a life-saver.

Reviewed for HOUSE & GARDEN by June Platt.

(*Continued on page* 71)

HOUSE AND GARDEN'S BOOKSHELF

(CONTINUED FROM PAGE 70)

THE ENCYCLOPEDIA OF FURNITURE. By Joseph Aronson. *New York: Crown Publishers.*

A fine book and a big job well done. In the foreword, the author says: "If accuracy, accessibility and thoroughness could compensate for brevity and limited details, it seemed that a handy one-volume encyclopedia could prove useful and valuable for most needs. I have sought therefore to provide dependable initial information." He has done just that.

The extraordinary number of illustrations—the jacket claims 1000, whereas there are over that number—are of course of great assistance to the reader, student, and decorator. The generous number of marginal line drawings are an invaluable aid to the understanding of "the more difficult and unusual points". These plates and drawings justify the Chinese proverb quoted in Mr. Aronson's foreword: "One picture is worth ten thousand words."

Style, design, antiques, reproductions, woods, fabrics, construction, architecture, designers, cabinetmakers, and the details and development of furniture are covered in succinct and readable form. The scope of the work is so inclusive and the presentation of each item so concise that the book must be taken in hand in order to be appreciated properly.

The complicated subject of construction is handled in a little over 800 words with simplicity and clarity—an accomplishment in itself. The sketches help to clarify the subject, of course, and they are excellent.

In the sphere of furniture styles and style development, it is astonishing how much valuable information is briefly presented by following the historic periods and the spirit of the times as expressed in the Gothic, Renaissance, Baroque, etc. Even the Victorian is not wholly neglected although it is compressed into a small, scornful paragraph, and its American expression into an even more scornful single sentence. It is evident that Mr. Aronson's heart is far from that of our Anglo-Saxon fathers, but he does not neglect the work of our American great-grandfathers and he epitomizes excellently the trends of the Colonial and Federal Periods.

In the definitions of terms of general and particular interest "abacus", "zebrawood", "Zucchi", etc.—the effort to be informative is indefatigable, and any beginner who starts his individual voyage of discovery with the thirst to know just what and where a "splat" is will find it located here.

The extensive bibliography has also been expertly selected.

The book is not only accurately informative—it is interesting.

G. G. G.

THROUGH THE KITCHEN DOOR. By Grace and Beverly Smith. *New York: Stakpole Sons.*

Grace and Beverly Smith travelled 33,000 miles, north, east, south and west through our beloved country, shamelessly extracting long-cherished and jealously guarded recipes for regional gourmet dishes from American hosts and hostesses, cooks and chefs. Charles Morrow Wilson helped them write the story of their adventurous culinary wanderings. The result is the delectable cook book "Through the Kitchen Door". My copy was promptly, almost literally, devoured from cover to cover. I felt the pangs of hunger so keenly after reading the first two chapters that I was forced to stop and raid my refrigerator, quite unsatisfactorily, I may add, for I continued to be consumed with hunger while reading all about Alabama barbecue chicken, cowpuncher beans, johnny cake, and boiled dinners. Yams baked with layers of sliced oranges, brown sugar, butter and pineapple are already family favorites of ours. My one criticism of the recipes themselves is that they are a little vague as to quantities, but if you are already a good cook, this will not be a real handicap, and if you don't know how to cook at all, you should . . . buy.

Reviewed by June Platt.

FLORALIA. By June Rainsford Butler. *Chapel Hill, N. C.: University of North Carolina Press.*

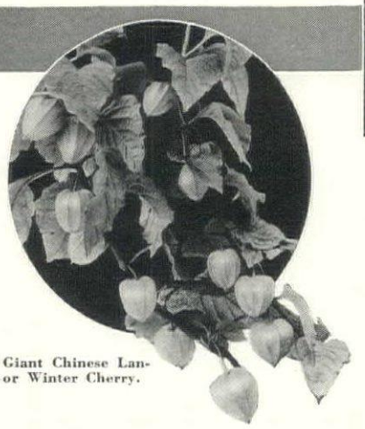
The Eighteenth Century, an era rich in many directions, was especially marked by an awakening interest in botany and gardening. It saw giants rise to leadership. It saw a whole train of amateurs who have left their mark on the gardening and botanical studies of our own time. This century Mrs. Butler chose to wander in, both along its main avenues of thought and experiment and plant exploration, and along its obscure bypaths. She has chosen well, and those who read her "Floralia" are fortunate in following her unquestioned scholarship made so pleasant by her style.

She starts, naturally, with Linnaeus and companions his work with that of Richard Bradley, John Lawrence, Peter Kalm, John Abercrombie and those other worthies whose names are household words to students of gardening history.

The rise of English landscape gardening follows, then a chapter on the Society of Gardeners, the ancestor of the Royal Horticultural Society. Next a chapter on the noble patrons of the gentle art, which is followed by a study of early plant exploring in America and one on worthy books about trees. William Curtis, founder of the Botanical Magazine, and Redouté, the Raphael of Flowers, each has a chapter to himself. Finally two chapters, one on the rose, and the other on a medley of flowers about which books were written, bring this pleasant volume to a close. An excellent bibliography shows how widely Mrs. Butler has read into eighteenth century gardening literature. An extensive index will satisfy the most anxious gardener.

One envies Mrs. Butler her journeys down these gardening bypaths of the Eighteenth Century. Especially is she happy in her association with those gentlemen botanists of England and America who pursued their hobby without benefit of garden clubs and flower shows—and yet left us eternally in their debt. Those who read Mrs. Butler's "Floralia" will also find themselves deeply indebted to her. R. W.

(*Continued on page* 73)



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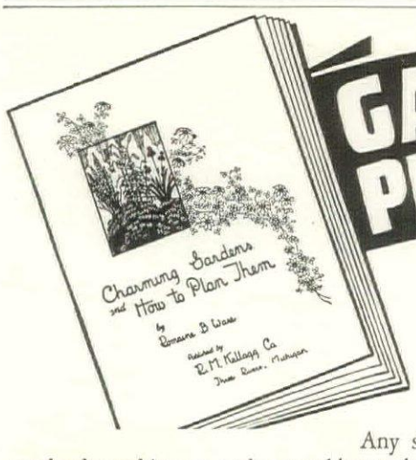

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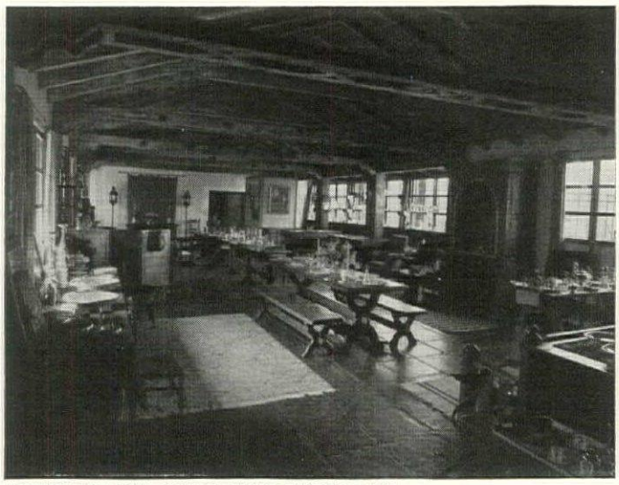
SPANISH COLONIAL PILGRIMAGE

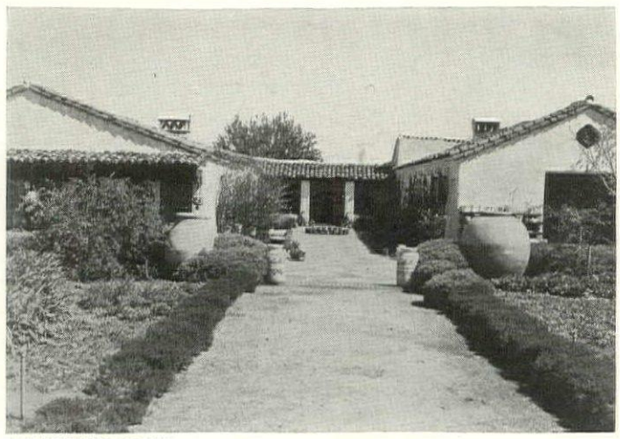
In Menlo Park, on the site of the old Spanish Rancho de las Pulgas, thirty-five miles south of San Francisco, now stand the buildings of the Allied Arts Guild. Famous for its beautiful gardens and buildings, designed by Gardner A. Dailey in the best tradition of Spanish-Colonial architecture, the Guild is also noted for its workshops. Here handcrafts of every description are carried on, including weaving, woodcraft, metal-work and a variety of ceramics.

In April, the Guild gardens are a riot of color. Myriads of unusual bulbs bloom under the blossoming fruit trees which were part of the original orchards of the rancho. These old trees are highly treasured; some of the buildings were specially designed to avoid moving them. And one of the loveliest parts of the display is the herb garden, where herbs grown by the Franciscan fathers and found in Spanish missions are again in flower.

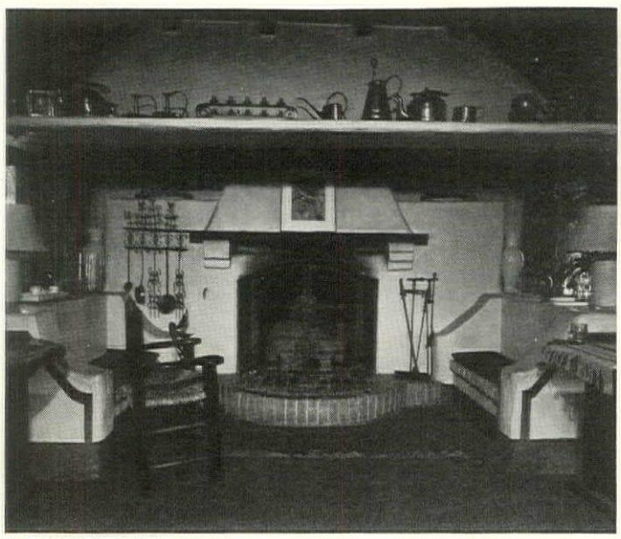
The Guild is open every day of the year except Sundays and holidays, and luncheon and tea are served daily, in Summer on a terrace under blossoming wistaria. Visitors to the San Francisco International Exposition should enjoy making pilgrimage to the Guild; from San Francisco it is a one-day round trip of unusual beauty.



INTERIOR OF ONE OF THE GUILD SHOWROOMS



THE POTTERS' COURT



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HOUSE & GARDEN'S BOOKSHELF

(CONTINUED FROM PAGE 71)

LET'S SET THE TABLE. By Elizabeth Lounsberry. *New York: Funk & Wagnalls.*

To anyone familiar with the exhibition table settings arranged by the author during the past half-dozen years, this well-illustrated book comes as no great surprise.

Mrs. Lounsberry spends little time on the merely mechanical conventions of table setting. She wastes few words to describe the tables that illustrate her text. Instead, she undertakes to describe the origin, practical usage, and selection of every bit of table equipment—both as single objects and as part of a correct and attractive setting.

Lest the reader fear that this assembled material is too erudite in form, too broad in its scope, here is an example of questions that are answered. You may find out what is the preferred use of hammered aluminum as well as the history of your old Sheffield food warmer. You can get as many ideas of how to use novel raffia sets as of how to display your cherished Italian pottery. And at least in the chapters of table equipment, you can be inspired or simply instructed. You have your choice.

Perhaps, however, you will be most refreshed by the last seventy-five pages of the volume, set apart from the appropriate use of China and from the assurance of Emily Post (who wrote the introduction) that all your objects are suitable to the place and occasion. In this last selection called "Special Occasions" you feel the originality for which the author is famed. A child's party table, a nautical setting for a midsummer luncheon, a luncheon for St. Patrick's Day, a wedding breakfast, etc., all urge you to entertain. In these concluding pages Mrs. Lounsberry extends her very genuine and inspiring invitation to hospitality.

TO PERSIA FOR FLOWERS. By Alice Fullerton. *New York, N. Y.: Oxford University Press.*

Each year the shelf of books on plant exploration grows longer. Once in a blue moon, however, comes an account in which the experience of some gentle hunters is as charming as the flowers they collect. From its title, "To Persia for Flowers," to that last chapter in which their "finds" are described, Mrs. Fullerton's pages are fascinating. In another way it stands apart from the general run of such books—the reader isn't forced to stumble over botanical names that mean little or nothing to those not acquainted with the higher realms of botany.

Mrs. Fullerton and Miss Nancy Lindsay discovered, first, that Northern Persia had not been adequately explored for flowers. With the backing of the British Museum, they start forth, going to Persia via Russia. What they take in the way of equipment, what they see and do en route, how they settle down in a little house in an obscure village where no foreigners ever stayed before and make themselves useful as lay doctors to the natives—all these experiences and a hundred others are told in a charming and feminine style.

These two lone women equipped with a rubber bath tub, a stock of medicines and flower-pressing gear took for their field of exploration the barren plain south of the Elbrug Mountains. Here, along the roads and in the cultivated fields, they collected their poppies and salvias and the seeds and bulbs of other strange plants. Eventually our gardens may be richer for their finds. Meantime the lives of the natives of Sultanabad were richer for their coming and we who read are fuller for having gone along with them.

SERVANT ETIQUETTE

EDITOR'S NOTE: The following article was sent to HOUSE & GARDEN by a cook in an internationally known home outside of Washington, D. C. Well-qualified to observe the situations behind the scenes, she is just as anxious about the servant problem as she is about any new and complicated delicacy which she is testing in the kitchen.

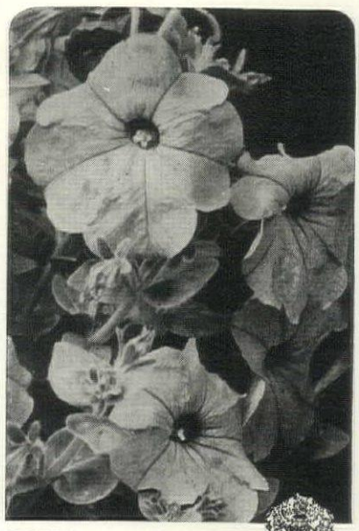
SOCIETY in general seems to be etiquette-conscious. There is an etiquette, however, that one hears little about and yet the lack of it is very much in evidence. The etiquette that I refer to is the etiquette that should be practiced between mistress and maid and between the servants themselves. It might be called servant etiquette.

The casual observer might feel that the mental status of the servant would not warrant such a need. That is not the case, for while one would not expect the chamber maid and the butler to spend their time off poring over a book of social usage for correct behavior in the servants' hall, yet there is a real need for a better understanding of the rights of the offices they are performing.

Take, for example, the woman who is mistress of a large house where a number of servants are employed. There are a number of ways that she can run her house and she will no doubt choose the way that is most suited to her manner of living. If she is one who leads a very busy life or one who does not care particularly to run her own home, she may feel that with a very competent butler she can be relieved almost entirely of her household responsibilities. That is a good arrangement providing that everyone in the house works to that end, including herself. If she has decided on that plan she will call in her butler and explain it to him, or if she is hiring a new one she will hire him with that understanding. She will place in his hands the entire running and management of her household. He will do all the buying for the household with the possible exception of the food. He will have charge of the table linen and the silver and he will also have charge of the servants under him. He will no doubt manage all the servants in a general way with the exception of the cook and those under her.

All the servants in the house will be given to understand that the butler is in charge and that they are to carry

(*Continued on page* 75)



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FOR IMPORTANT GARDENING NEWS
TURN TO PAGE 1

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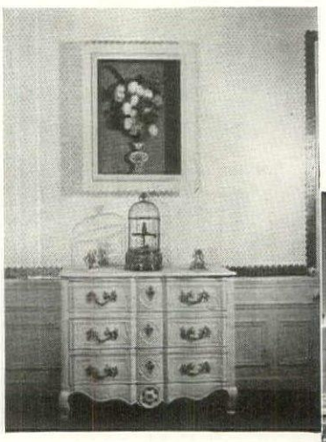
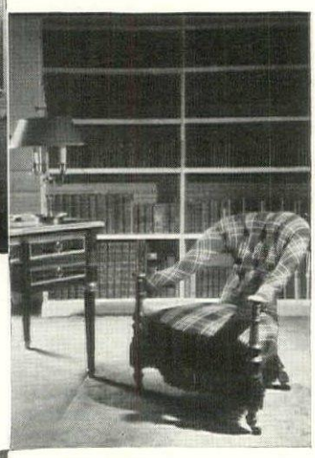
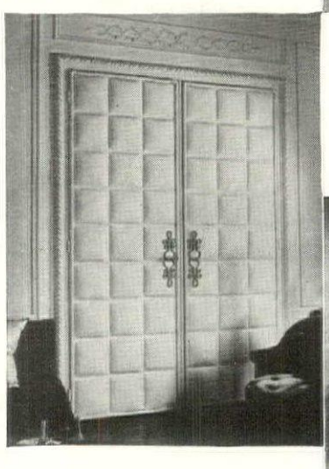


LEFT: A handsome 18th Century commode stands under a picture that is a Second Empire confection made of colorful paper flowers



RIGHT: In the library, an armchair is upholstered in a dark Scotch tartan—a color value close to shades of nearby bookbindings



LEFT: Dressmakers' soutache braid is used as a false keyhole decoration over these white quilted and padded doors in shiny satin

RIGHT: Red velvet braid is used on the ceiling of this salon to form a decorative design and accent the beauty of the fine chandelier

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HOUSE & GARDEN

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SERVANT ETIQUETTE

(CONTINUED FROM PAGE 73)

out his orders. Under no circumstances must the mistress infringe upon the rules that she herself has laid down.

Suppose that one night she comes into the dining room to see the butler. She has not liked his selection of dishes lately and she wants to tell him something about his table. She finds the parlor maid in the dining room setting the table with the same dishes that have been used for weeks. She is irritated and tells her parlor maid to take them off the table and use another set for that evening. The parlor maid obeys. Just before dinner the butler rushes in to see the table and finds that the parlor maid has not carried out the orders that he gave before he left for his afternoon off. The parlor maid explains to him what happened but the butler feels that his office has been tampered with and he is quite upset and rightly so.

Madame comes into the dining room that night for dinner to find that her orders to the parlor maid have not been carried out and she in turn is very much upset. She feels that her dignity as lady of the house has been outraged. The next morning she calls the butler in to see her. He is very polite and explains to her that as long as that is her wish he alone must give orders to the parlor maid for, if there is no exact rule, everyone will be giving orders to everyone else and then there will be no sense of order. Both the lady of the house and the parlor maid were wrong and all three were quite unhappy about the whole experience. This might have been avoided if the lady of the house had kept to her plan of household management.

Of course she feels that this is her own house and that she is privileged to tell her own servants what and when to do things but she should remember that when she hired her butler she gave him that job and she should respect it.

Every household is an individual problem and no two houses are run exactly the same. But the important part is to determine your method and then keep to your part of the agreement. Working in the back part of the house as I do, I know many of the problems that possibly do not come to the notice of those in the front part of the house and I feel sure that a better understanding of the situation will help to oil the machinery of this important and essential part of domestic living.

Servants come and servants go for almost always very small reasons and if a definite rule for servant etiquette can be established I think that it will help to make the servant much less of a problem. I wish that everyone would cooperate to this end.

DON'T BE AFRAID TO TRANSPLANT

OFTEN trees and shrubs are placed in your garden or on your lawn in such an unfavorable location that their radiant beauty is not entirely effective. Or it may be that they are shading some other plant life, or that some other plant life is shading them. Then again they may be too close to your porch, causing uncomfortable dampness. In any case, don't be afraid to transplant.

Many part-time gardeners, especially the newcomers, are afraid that transplanted trees and shrubs never grow gloriously again. They would rather leave their plants where they are, or even destroy them completely, than risk moving them to a new location.

Woody plants, however, lend themselves to transplanting as readily as bulbs and rhizomes if the proper precautions are taken. Much, to be sure, depends on the condition of the soil, on the manner in which the plant is dug up and replanted, and on other factors, but suggestions as to these will be easier to follow and to understand if some principles of plant structure and function are given along with them.

In transplanting, it is especially necessary to know something of the structure and function of the root. A root grows only at the tip, and has as many growing tips as it has branches. A root and its branches may thicken with time as food is stored in their cells, but the forward growth takes place only at the end.

About two diameters back from each root tip there is a bushy growth of tiny hairs. They may be so small that they cannot be seen with the naked eye, still they add enormously to the area of the root which has contact with the surrounding soil. Moreover, it is only through these tiny root hairs that a plant can absorb the elements from the soil which keep it alive. If all the root tips of a plant are snipped off, the plant will die of starvation, unless, of course, the plant is able to repair the damage in time.

Thus when a tree or shrub is being transplanted it is necessary to dig very widely, and to leave as large a ball of earth around the roots as possible. Only in this way can the root tip with its thousands of feeding hairs be protected from harm, and the transplanted tree or shrub assured a vigorous growth.

Imagine two layers of soda-water straws standing end to end around the full length of a broom stick and held close to it by a sheet of brown paper, and you will have a good idea of how most woody plants construct their stems and roots. The exceptions are such plants as smilax and palms, which do not have their conducting tubes directly under the bark but scatter them through their plant body in bundles.

These two layers of tubes have a special duty. The inside layer carries water and salts from the feeding roots to the leaves. The leaves, in the presence of sunlight, change the water and salts into foods the plant can consume. The outside layer of tubes carries this food to storage places in the stem and root or to the plant's living tissues, which consume them at once. Although very much simpler, like animals, a plant has a system of circulation.

Since a plant is for the greater part composed of flowing sap, in transplanting one must be very careful not to let a tree or shrub dry. Nor should one scar the bark, for if the conducting tubes immediately underneath are harmed, decay may result.

(*Continued on page* 76)

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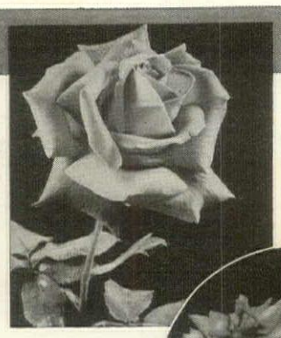

PAT. REG.

HERCULES is a climber having huge flowers 5 to 6 inches across of a clear deep rose pink like Dame Edith Helen. In spite of size, has refinements of the finest Hybrid Tea. Flowers hold their heads high on sturdy stems. By far the greatest of pink climbers.
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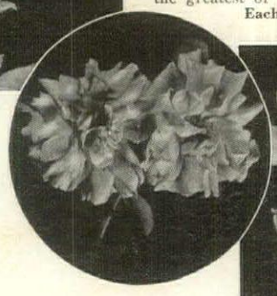

FEDERATION is a lively climber, producing an abundance of brilliant sparkling rose-pink blooms with centers lighter, and iridescent orange undertone. Individual blooms often 3½ inches across. Sweetly scented. Fine for cutting. Rugged grower and hardy! **Each $1.50** **Doz. $15.**

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All nine are shown in our New Hand Book. The illustrations are made direct from honest, true-to-life natural photographs.

Three are shown above. The six others are briefly described below. All nine are patent protected by the U. S. government.

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is a shrub rose, having a height of 30 inches and spread of 3 to 4 feet. Blooms are a vibrant cerise-red. Flowers profusely in June and July with an abundant second crop in the fall.
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PINK PROFUSION
3 to 4 feet high with spread of 2 to 3 feet. The Camellia-like blooms are a charming two-tone pink, borne singly and in clusters, which completely cover the plant. Ideal for cutting. Last a week in water. Charming for corsage.
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CAMILLA
has vivid glowing cherry red blooms with orange center. Blooms singly and in clusters, entire summer. Height 24 to 30 inches, making a compact bush 18 to 24 inches wide.
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POLARIS,
a fragrant white climber of robust growth. The profuse pure white clustered flowers are often 2 inches in diameter. Unquestionably one of the best hardy white climbers. Has beautiful shiny foliage.
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Wayside Gardens

30 MENTOR AVENUE MENTOR, OHIO

DON'T BE AFRAID TO TRANSPLANT

(CONTINUED FROM PAGE 75)

If a plant is transferred to a new location when the sap is inactive, as in the Fall, radical pruning is unnecessary whether the plant is a hardwood or a softwood, since the roots have a chance to rehabilitate themselves during the Winter. At other times, however, softwoods, like willow and maple, easily dry unless they are pruned so as to balance the roots with the leaves. Hardwoods, like oak, walnut, hickory, and hazel, on the other hand, are pruned less radically. One-quarter back is sufficient.

It is dangerous to transplant during a dry spell, unless the ground is kept moderately moist artificially. Usually it is best to wait for refreshing rains; but soaking rains, causing mucky puddles, are undesirable. Roots cannot feed in a soaking wet soil.

Since the seasons are different in different sections of the country, transplanting in New England, say, will not ordinarily take place at the same time as transplanting in Texas. The question of the seasons is no problem, though, because every gardener knows them for his own locality. The main thing to remember is that the best time to transplant is usually when the plant has stopped growing, or is about to burst into a new phase of glory.

TRANSPLANTING TIME

Some gardeners contend that the best time to transplant is in the Spring. They say that Spring planting gives the plant a chance to gain a hold. Still, if a hot dry Summer or a rainy season ensues not much is gained. On the other hand, transplanting in the Fall has its drawbacks, too. Frost may bulge the roots from the ground, or bleak winds sweeping across the lawn may topple the whole plant. A good rule to follow is to transplant the late growers such as willows in the Spring and the early growers in the Fall.

Summer transplanting has a reputation for being dangerous, but it can be done. It is necessary to see that the roots are encased in a large ball of earth before the plants are moved, and that water is used liberally if it is hot. A careful gardener will find that he can transplant trees and shrubs during any time of the year, if they are small enough for him to handle alone.

There is a constant debate as to what time of the year is best to transplant evergreens. From this bitter controversy it may be assumed that, in general, one season is as good as the other. If the Fall is selected, the best time seems to be late September or early October. If the evergreen is to be exposed, however, it is better to wait until Spring. The best time in the Spring to transplant is just before the evergreen enters its normal growing period. To prevent evaporation, screens should be erected against wind and sun.

The size of trees and shrubs has nothing to do with whether they can be transplanted or not, in so far as their future healthy growth is concerned. There is no reason, outside the sheer mechanical possibility, why a giant redwood, towering into the California sky, cannot be transplanted as readily as a juniper along the back fence. The transplanting of large trees, however, is an engineering feat which the part-time gardener had better not undertake himself.

True, a large oak is no more complicated than a three-foot oak in structure and the same principles obtain when it is transplanted. Still when a mighty thirty-foot oak needs transplanting, you had better call in the experts. They alone will have the proper tools and experience. So think twice before undertaking alone any noble deeds in your garden.

Before beginning a transplanting operation, the gardener will want some questions answered. How large should the hole be? How deep should the roots go? What should be the position of the roots? Is plant food necessary? What type of soil is necessary?

The size of the hole to be dug depends on the nature of the soil. If the soil is heavy and wet, the hole should be dug deep and wide. If the soil is rich and loamy, the hole need not be so large. You cannot expect glorious success from a hole which is just large enough to hold the roots. In any case, the hole must be flat and the sides perpendicular to prevent the accumulation of water.

HANDLING ROOTS

The first few inches, which the roots will never reach, is the place for plant food. The roots will grow to it in ample time. Sand, gravel, peat and ashes are used to lighten the fill-in if it is clayey, and manure is used to thicken the fill-in if it is sandy. Fertilizers are too strong to come in contact with plant roots directly.

The roots which are not encased in a ball of earth should be spread out to their normal position. Bits of earth clinging to them should not be shaken loose because many root hairs may be torn off with them. To prevent decay, bruised roots are snipped off perpendicularly with a pair of sharp shears. It is wise to keep the roots as near the surface as possible. In a word, plant as shallow as possible.

The best soil goes around the roots. Since the root hairs can only feed if they are in close contact with the soil, the soil should be worked around them with the fingers (this prevents air pockets) and then stamped down solidly with a ram. A loose, porous layer, to prevent evaporation, is left for a few inches on the top.

A rather tall tree or shrub is anchored with three evenly spaced wires, the bark of the plant being protected by strips of some soft material or short lengths of hose. A mulch of several inches of hay, straw, or grass clippings is left around the base of the plant to preserve its temperature and moisture.

It is not absolutely necessary to get a transplanted tree or shrub in its original position. Trees and shrubs, like other plants, soon adapt themselves to their new location. Shrubs, however, should not be planted too near the house or garage because they frequently tumble over. Shrubs of a different kind have to be planted farther apart than shrubs of the same kind. The latter more easily interlace their roots.

OSCAR HENRY STÜDE

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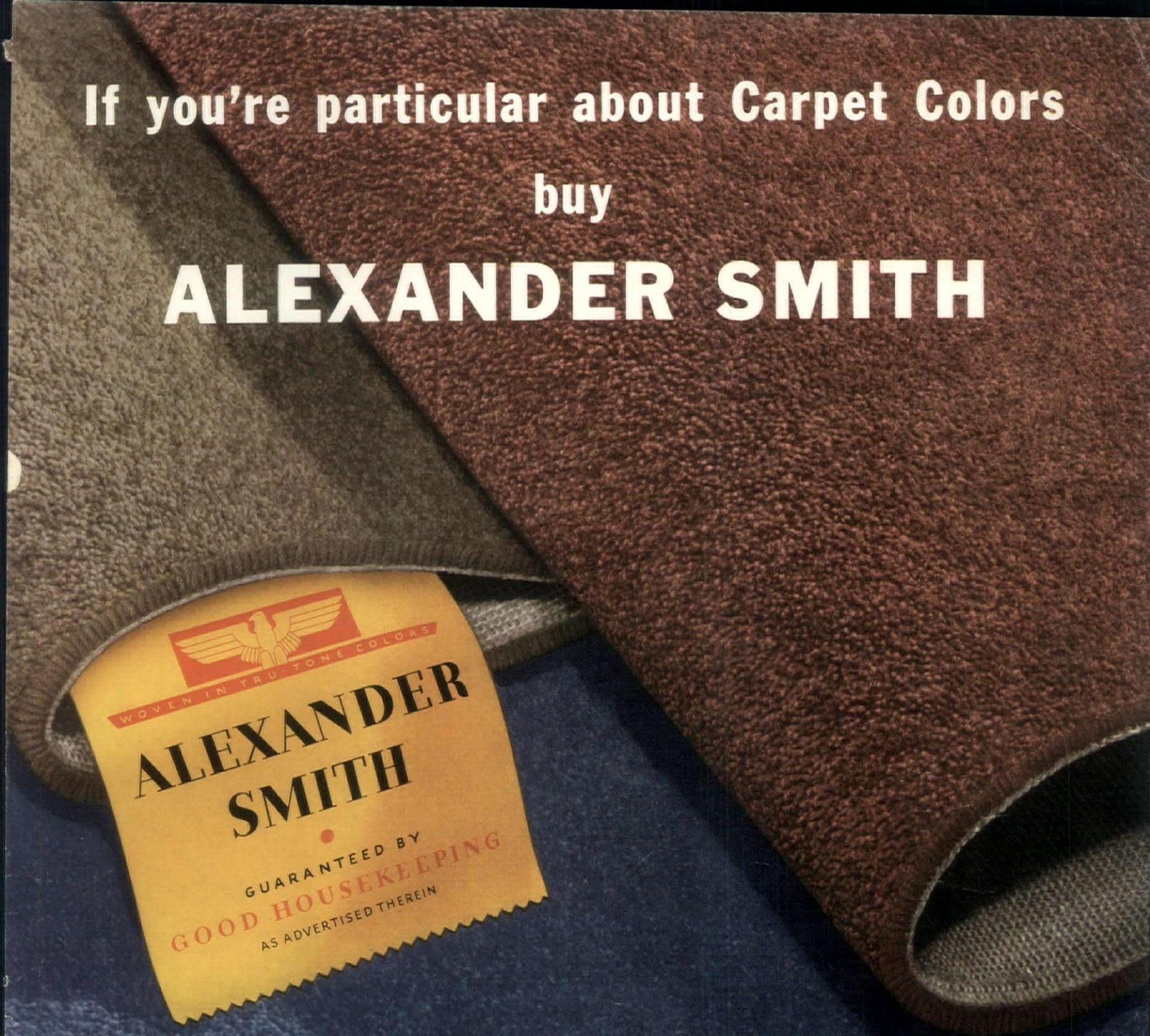

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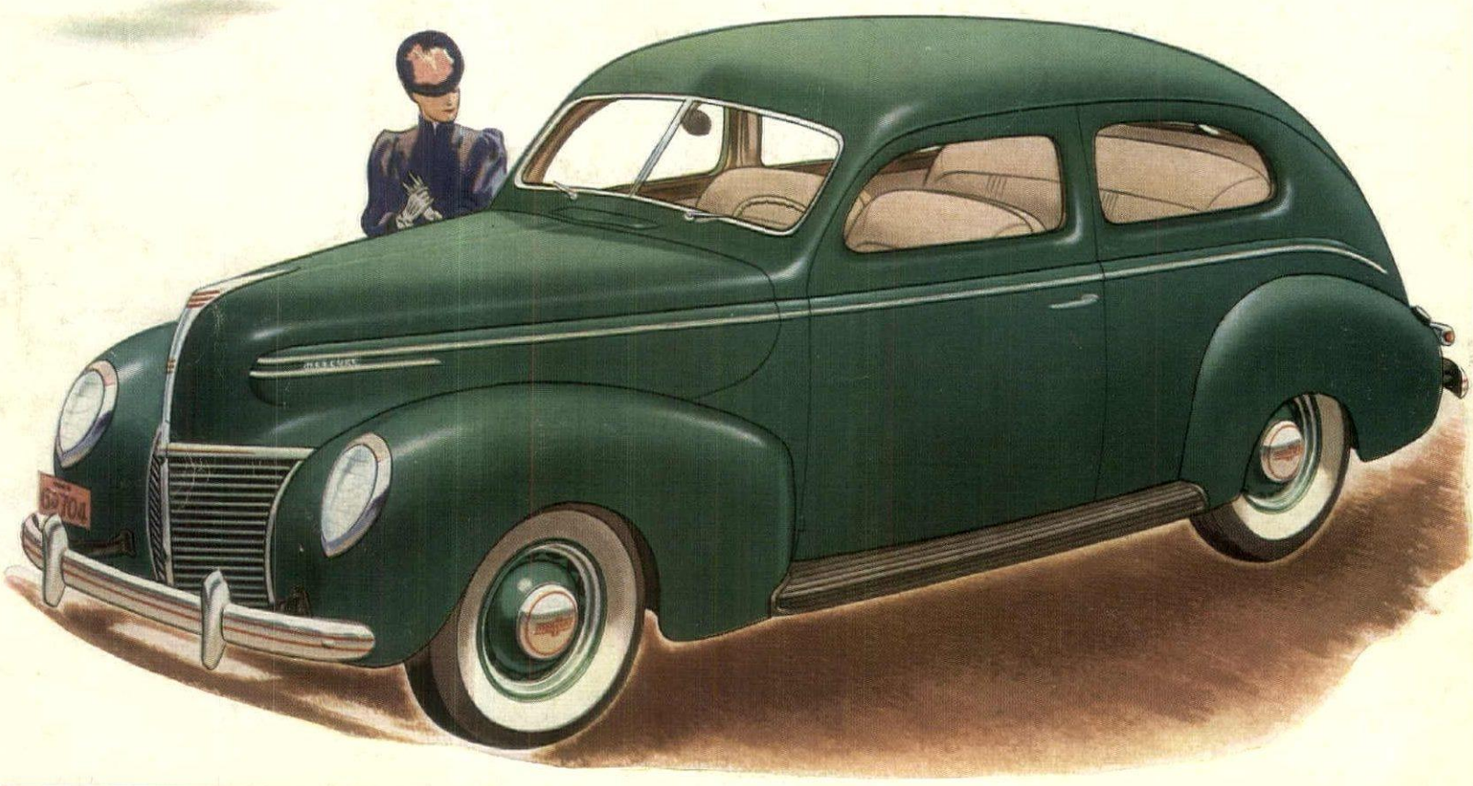

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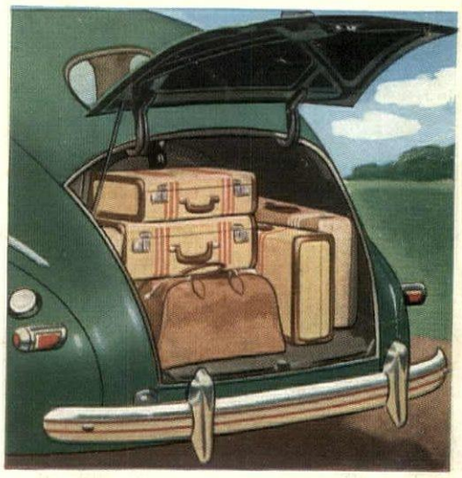

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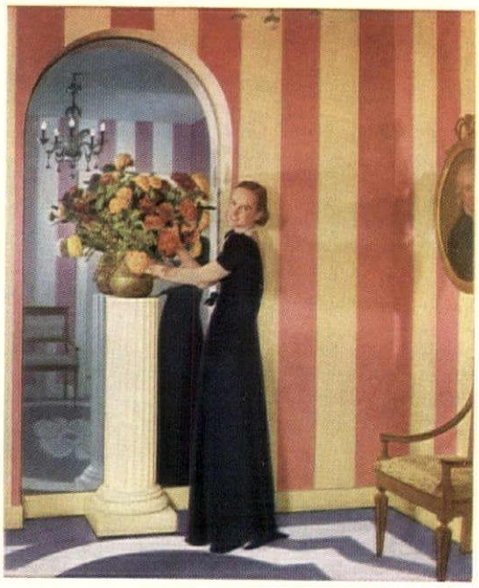

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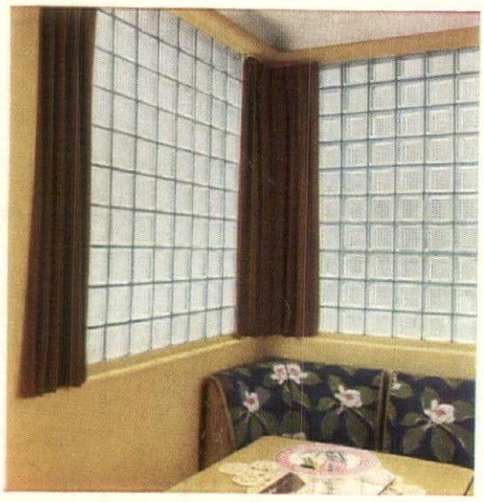
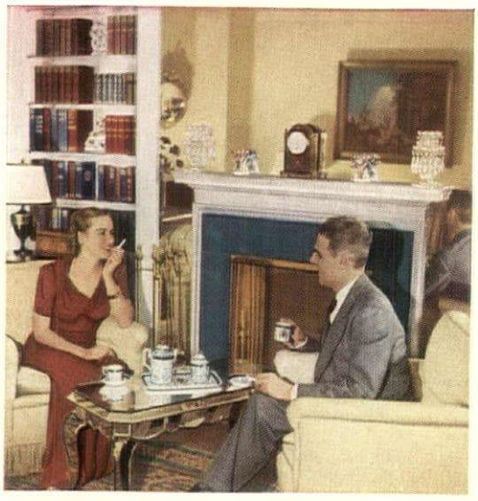
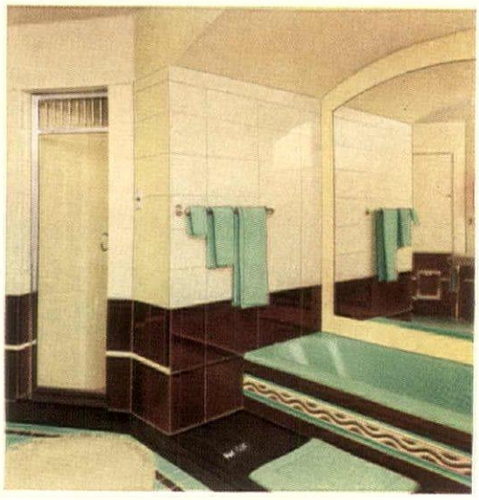


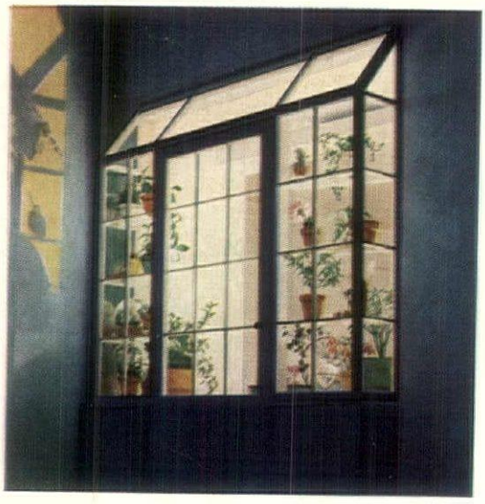
BREAKFAST should be a cheering meal. How could it fail to be in a charming room like this? PC Glass Blocks let in quantities of softly diffused light . . . yet close the room away from the distracting outside world, in private morning coziness. Use PC Glass Blocks in your own home for beauty, quiet, light and insulation.



THIS LOVELY LIVING ROOM in Sloane's House of Years suggests how you can use glass to make your living room more attractive. Plate Glass book shelves, a mirrored coffee table, Plate Glass mirrors surrounding the fireplace from floor to ceiling or a decorative Girondole wall mirror—the possibilities are practically endless.



THERE'S A SATISFYING LUXURY in this beautiful bathroom designed by Maxwell A. Norcross, Cleveland architect. Your bathroom, too, can win the admiration of your friends with such exciting improvements as colorful Carrara Structural Glass walls, Plate Glass shower door, or a flesh-tinted mirror back of the tub.



NIGHT-BLOOMING BEAUTY through Plate Glass adds to the appeal of this conservatory designed by Architect Earl W. Bolton, Jr. Windows with shelves of Plate Glass create an interesting effect. Picture windows, corner windows, glass screens and table tops are other ways to use the bright polished beauty of Plate Glass.

WHAT WOMAN doesn't long for a full-length mirror to really *see* herself? See that stocking seams are straight, that a slip doesn't show, that the whole effect is one of harmony? Now she can have a full-length Pittsburgh Plate Glass door mirror, which can easily be attached to any door. Write for name of your nearest dealer.

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How to *Stop that Thief!*

by Crawford Heath

Proving That You May Be Robbed For Years —And Never Know It

UNFORTUNATELY, we're seldom warned in advance of a crime. That, if nothing else, makes this story unusual.

The house in this case is no different in construction than yours or mine. It has no secret sliding doors—nor is it haunted. To the casual observer, it would appear to be attractive, well built, with nothing particularly mysterious about it. Yet, its owner has been robbed of money, health and physical comfort with the regularity of the seasons.

Why doesn't he do something about it? Well, as a matter of fact, he doesn't realize he's being robbed! He blames his colds on thoughtless people who sneeze in public. In winter he avoids certain rooms in his house because they're drafty—simply won't heat—and he nearly roasts to death when the summer sun is on full blast. And what about his loss of money? Well, that's the money that's being taken out of his pockets in extra fuel bills every winter day.

Who is this man? He's the owner of an *uninsulated house*. And if *your* house isn't insulated —you're being robbed, too. Here's why—

THE SNOW TEST—*When snow quickly melts on your roof—heat is leaking out —you're being robbed of comfort and fuel. J-M Rock Wool Home Insulation will save up to 30% of your fuel bills.*

The roof and walls of a house are subject to terrific temperature changes—attacked by sun, wind and snow. In summer, roof and exterior walls are often heated to as much as 150°—in winter, they are chilled to subzero temperatures.

If the walls of your house are of typical construction, all that stands between you and the weather is a ¾″ layer of plaster and lath . . . a 4″ drafty hollow air space . . . a thin sheathing . . . covered with a veneer of shingles or clapboards.

In winter, heat from your rooms continually leaks through the porous plaster into these cold, hollow air pockets and rapidly vanishes. If, in addition, there is a strong wind, this whole wasteful loss is speeded up. Here is one of the chief causes of cold, drafty rooms.

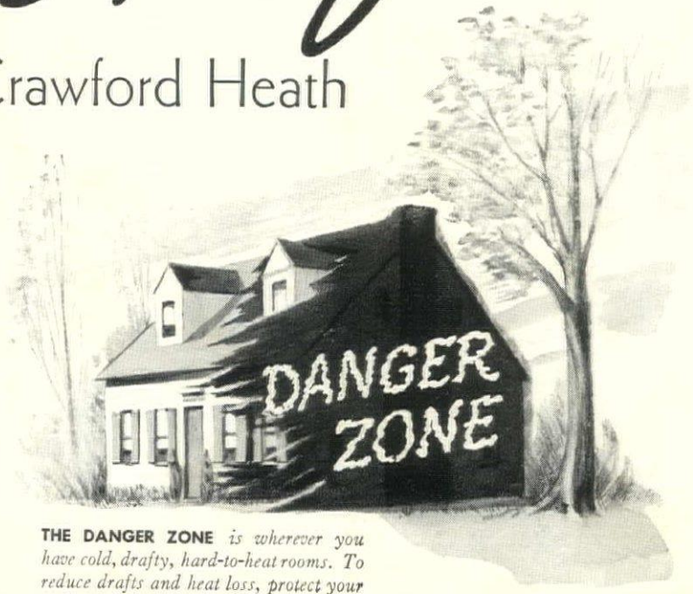
Just the reverse of this is true in summer—the air in the hollow pockets is heated to oven temperature by the sun. Since your house is cooler inside in the early morning than the outside temperature, hot air pours *into* your rooms during the heat of the day. By night, this stored-up heat has penetrated into every room, and inside temperatures are unbearable.

Likewise, your roof offers only the scantiest protection, winter or summer. Next time you're in the attic, just take a look at it. Why, it's nothing more than a thin layer of roofing! Heat rushes in during summer and out during winter, and as it rushes out, away go hard-earned dollars!

So, when snow melts on your roof—look out! It's a sure sign you're being robbed! And, during the summer, if your second-floor rooms are more than 2° warmer than those on the ground floor—it's a heat-filled attic that's causing much of your discomfort.

J-M Home Insulation Helps Eliminate the "Danger Zones"

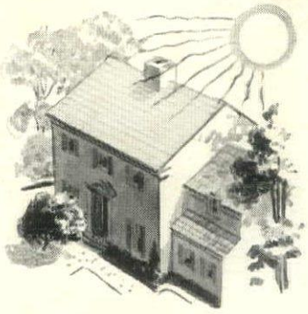
Nearly every house has *danger zones*—rooms that are cold and drafty—hard to heat—uncomfortably hot in summer. Fortunately, there is one *sure* way to stop these *danger zones* from robbing you of health, comfort and money—let Johns-Manville Rock Wool Home Insulation stand between you and the weather.



THE DANGER ZONE *is wherever you have cold, drafty, hard-to-heat rooms. To reduce drafts and heat loss, protect your walls with J-M Rock Wool.*

This amazing material—"wool" blown from molten rock out of man-made volcanoes—provides for the home one of the most efficient known barriers to the passage of *heat* or *cold*. It is fully described in an interesting *free* book called "Comfort that Pays for Itself."

As pioneer in the business of insulating homes by means of a unique yet simple method of blowing the Rock Wool through a hose into empty attic and wall spaces, Johns-Manville is equipped, from the standpoint of products, experience and service, to bring you year-round comfort that *pays for itself*. J-M Rock Wool Home Insulation saves up to 30% of the usual fuel costs, reduces summer heat up to 15°. There are more houses insulated with J-M Rock Wool than with any other product of its kind. Why not stop that thief and let J-M Rock Wool Home Insulation stand between *you* and the *weather?*



KEEP OUT *summer heat with J-M Home Insulation. It reduces room temperatures up to 15°.*

WHY BE UNCOMFORTABLE, RISK COLDS, WASTE MONEY?

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"Comfort that Pays for Itself" is the most authoritative book on home insulation ever published. Tells the whole fascinating story of J-M Rock Wool. Fully illustrated with simple explanations of scientific facts. Explains the J-M method of insulating almost any kind of existing home. Shows importance of a *complete job*. Before you insulate your home, you need this interesting book. It's yours for the asking.

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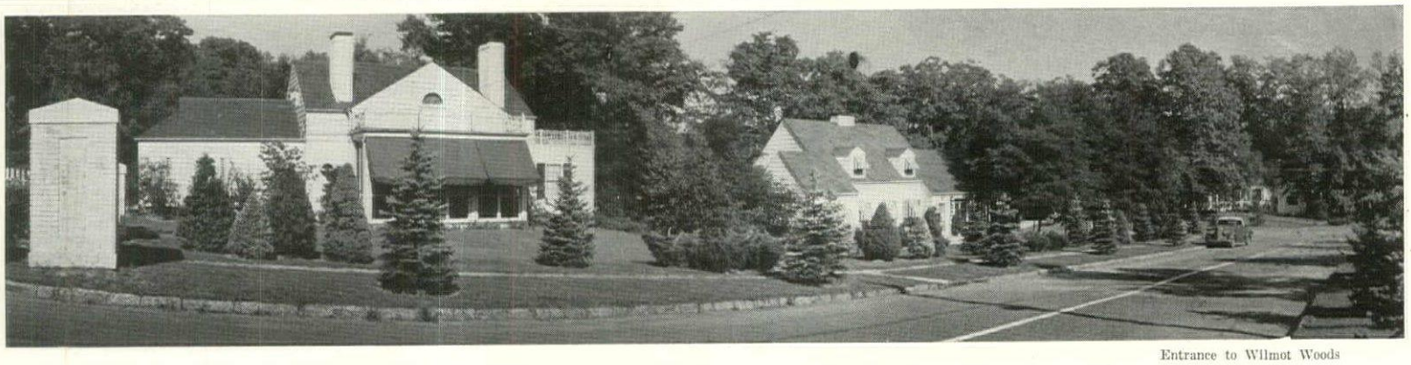

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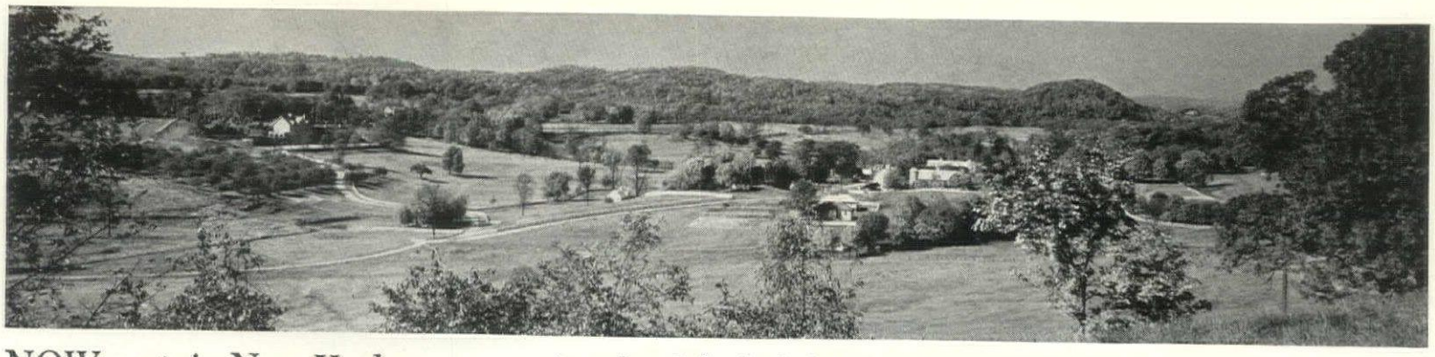
Directions. Bronx River P'kway to Scarsdale Village Hall—Drake Rd. to Property.



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Just far enough from the city for a leisurely scanning of the news en route is an expanse of fair countryside specially favored by nature and sympathetically enhanced by the touch of man, to provide protected country life at its finest . . . Lawrence Farms.

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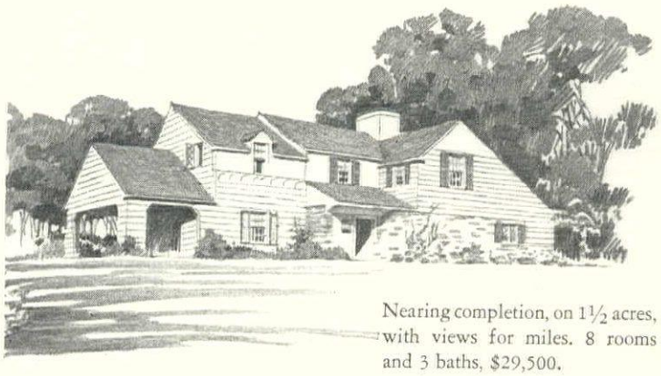
Drive to Lawrence Farms . . . experience the freedom and exhilaration of its vastness and beauty . . . spend a restful weekend at its hospitable Inn (open all year), or send for maps and plans.



Nearing completion, on 1½ acres, with views for miles. 8 rooms and 3 baths, $29,500.

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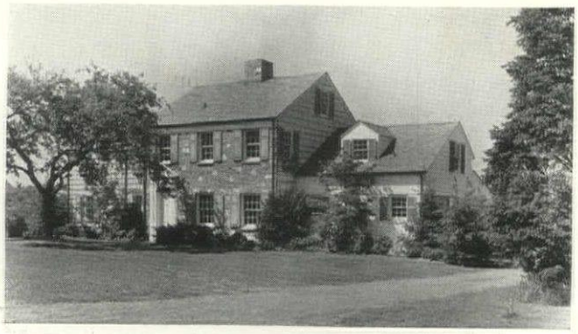

Typical of the new homes available at Broadlawn Harbour priced from $19,750. upward is this 8-room Colonial home of stone and brick with slate roof; 4 master bedrooms, servant's room, recreation room, 2-car garage.

BROADLAWN HARBOUR
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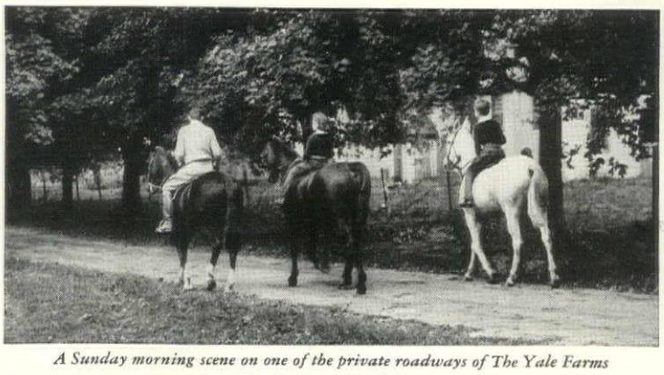

A Sunday morning scene on one of the private roadways of The Yale Farms

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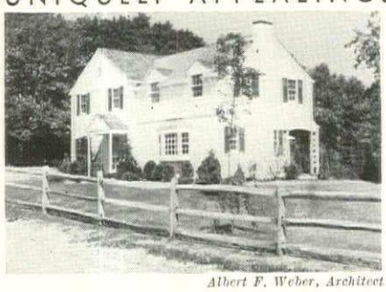

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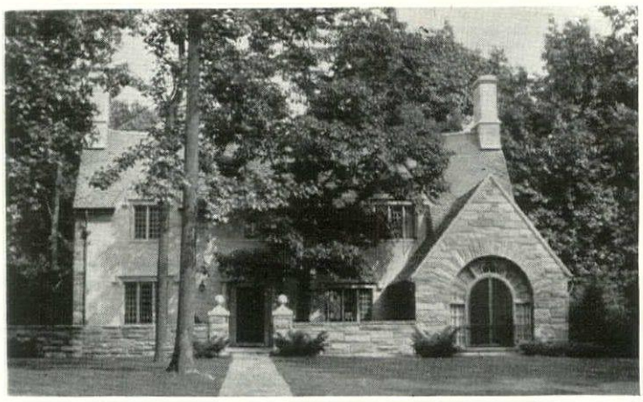

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MASONITE in Home Design, Construction and Decoration is a book brimful of ideas—with room schemes in full color, and photographs showing homes with Masonite Insulation—wall treatments built with Presdwood, and kitchens immaculate with Temprtile walls. MASONITE CORP., DEPT. HG-14, 111 W. WASHINGTON ST., CHICAGO, ILL.

PRACTICAL SUGGESTIONS for the Interesting Use of Paint and Glass in Your Home is a colorful book on modern windows—use of mirrors—beautiful kitchens and bathrooms—interiors that use color cleverly, exteriors effectively painted. PITTSBURGH PLATE GLASS CO., 2105-9 GRANT BLDG., PITTSBURGH, PA.

MAKE YOUR HOME BEAUTIFUL with Curtis Woodwork, says an attractively illustrated and fact-giving booklet on doors of all kinds, windows, mantels, china closets, stairways—all correctly and beautifully designed to fit your building or remodeling plans. CURTIS COMPANIES SERVICE BUREAU, DEPT. G-2, CLINTON, IOWA.

THE LITTLE WHITE BOOK shows charming white houses, including many prize-winners. Interesting, too, is the story of Cabot's Collopakes, suitable for all kinds of surfaces—wood, brick, plaster, stucco and cement. SAMUEL CABOT, DEPT. G-2, OLIVER BLDG., BOSTON, MASSACHUSETTS.

MAKE COMFORT AND BEAUTY a Reality in Your Home. A convincing picture-story about ready-to-install and made-to-order wood casement and double-hung windows, designed to meet all building and remodeling needs. ANDERSEN CORP., DEPT. HG-39, BAYPORT, MINN.

BETTER WINDOWS is a booklet about the modern Light Sealair Windows, with solid aluminum or bronze frames that will not rust, warp, swell, shrink or rot. As the many photographs show, they fit with beauty into any type home, Colonial to Modern. KAWNEER CO., DEPT. HG-239, NILES, MICH.

PERMATITE WINDOWS includes windows of bronze and aluminum—both casement and double-hung—weather-tight, rattleproof, dustproof, rustproof, moderate in cost. Write for Booklet 11. GENERAL BRONZE CORP., 34-19 TENTH ST., LONG ISLAND CITY, N. Y.

THINGS You Ought to Know about Casement Windows. Here's an adequate study of steel and wood casements, and the importance of good hardware to ensure convenient handling of every window in the house. CASEMENT HARDWARE CO., 408-L, NO. WOOD ST., CHICAGO, ILL.

"WILLIAMSBURG" ASBESTOS SHINGLES pictures a new fireproof shingle created for the architects of the Colonial Williamsburg Restoration. It has the mellow, weathered look of early American hand hewn wood shingles—but with every modern advantage. MOHAWK ASBESTOS SHINGLES, INC., DEPT. G-2, 101 PARK AVE., N. Y. C.

ALUMINUM PAINT reviews the uses of that highly preservative paint made of tiny moisture-resistant metal flakes. See, especially, the study of the effect of aluminum priming in making the outside paint job on your house last longer. ALUMINUM CO. OF AMERICA, DEPT. G-2, PITTSBURGH, PA.

COPPER, BRASS & BRONZE Throughout Your Home shows the hazards of rust—and how to avoid them by using copper or brass for water pipes and boilers, roofing and screens, heat radiation, and damp-proof floor and wall linings. AMERICAN BRASS CO., DEPT. G-2, WATERBURY, CONN.

THE HOUSE YOU LIVE IN will post you on roofs, gutters, plumbing and other details of your home which you want to take care of once—and then forget for always. REVERE COPPER & BRASS, INC., DEPT. G-2, 230 PARK AVE., N. Y. C.

THE DOOR TO A NEW LIFE offers a "lift" to invalids and older folk. It's an illustrated story of the Shepard Homelift, easily installed in any home, operating automatically and safely on any lighting circuit. SHEPARD ELEVATOR CO., DEPT. G-2, 2429 COLERAIN AVE., CINCINNATI, O.

Insulating

27 REASONS WHY is a check-list of what you can do for your house with weather-resisting Alfol Aluminum Foil—a metallic insulation that's moisture-proof, doesn't store up heat, and permits air circulation around the framing. ALFOL INSULATION CO., DEPT. G-2, 155 E. 44TH ST., N. Y. C.

INTERIORS of Guaranteed Insulation is a handsome book of rooms—many photographed in full color—with talks by a decorator who shows how modern rooms, with walls of insulating, sound-absorbing Celotex, accomplish much more in interior designing, for much less. THE CELOTEX CORP., DEPT. G-2, 919 N. MICHIGAN AVE., CHICAGO, ILL.

COMFORT THAT PAYS FOR ITSELF is an efficiency story, showing in graphic pictures the actual savings brought about by treating your house to a heatproof, fireproof blanklet of rock wool—and your family to greater living comfort in all seasons. JOHNS-MANVILLE, DEPT. HG-2, 22 E. 40TH ST., N. Y. C.

INSULUX GLASS BLOCK discusses the advantages of architectural glass that is adding new light and life to modern homes. It goes thoroughly into construction details, and suggests effective applications of glass bricks in a present-day home. OWENS-ILLINOIS GLASS CO., DEPT. G-2, TOLEDO, OHIO.

DON'T DENY THEM . . . gives you some specific facts on the temperature resisting powers of Ru-ber-oid Giant Kraflined rock wool—pictures the comfort and saving of fuel you'll get from this all-year insulation—suggests a simple insulation test that you can try yourself. THE RUBEROID CO., DEPT. G-2, 500 FIFTH AVE., N. Y. C.

FOR BETTER WALLBOARD CONSTRUCTION describes a new method of building strong, smooth walls and ceilings, with recessed-edge Sheetrock, joined with Perf-a-tape. It adds facts about decorating walls, and about a fireproof, insulating sheathing board called Gyplap. U. S. GYPSUM, DEPT. G-2, 300 W. ADAMS ST., CHICAGO, ILL.

(*Continued on page* 48)

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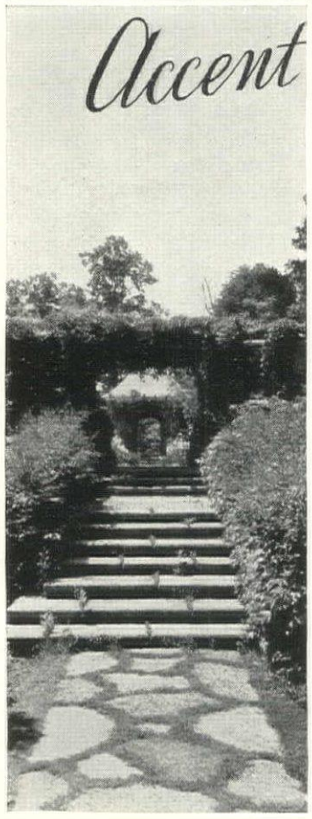

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HOUSE & GARDEN

FEBRUARY, SECTION II

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IN THIS ISSUE—

This is HOUSE & GARDEN's sixth Portfolio of Thirty Houses and Plans. As in the preceding five, we have concentrated not only upon excellence of design but also upon the widest representation of types, sizes and geographical location. Twenty-six of these thirty homes have been chosen from selected real estate communities; the other four are of special interest as presenting four of the most typical site and landscaping problems.

Wherever possible we have quoted the actual cost of these homes. Although these figures cannot be taken to represent what a given home would cost to build in other parts of the country (due to differences in labor and material costs), we feel they serve, at least, as a helpful approximation. If you want cost figures based on your local conditions you need only discuss the house of your choice with your local architect or builder.

AND IN MARCH

The Spring Homebuilders' Guide to Good Construction and Equipment, occupying the entire second section of our March Double Number, will comprise a complete, concise, and carefully authenticated manual on home building and equipment. If you are buying or building, if you find the seemingly intricate fabric of a house confusing and difficult to understand, this is your book. Every important operation in home building is here presented in terms everyone can understand. Don't miss the March double number of HOUSE & GARDEN.

Richardson Wright, EDITOR-IN-CHIEF
Henry Humphrey, *Managing Editor;* Arthur McK. Stires, *Architecture*
Joseph B. Platt, *Decorating Consultant*

ASSOCIATE EDITORS

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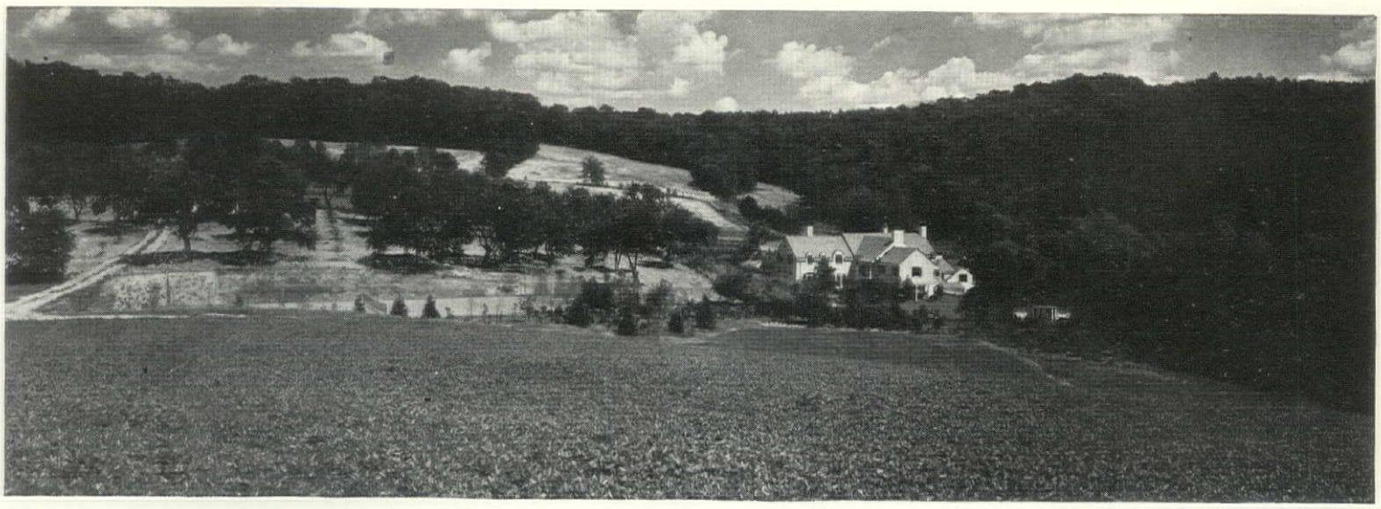
ALL PHOTOGRAPHS BY SCHNALL

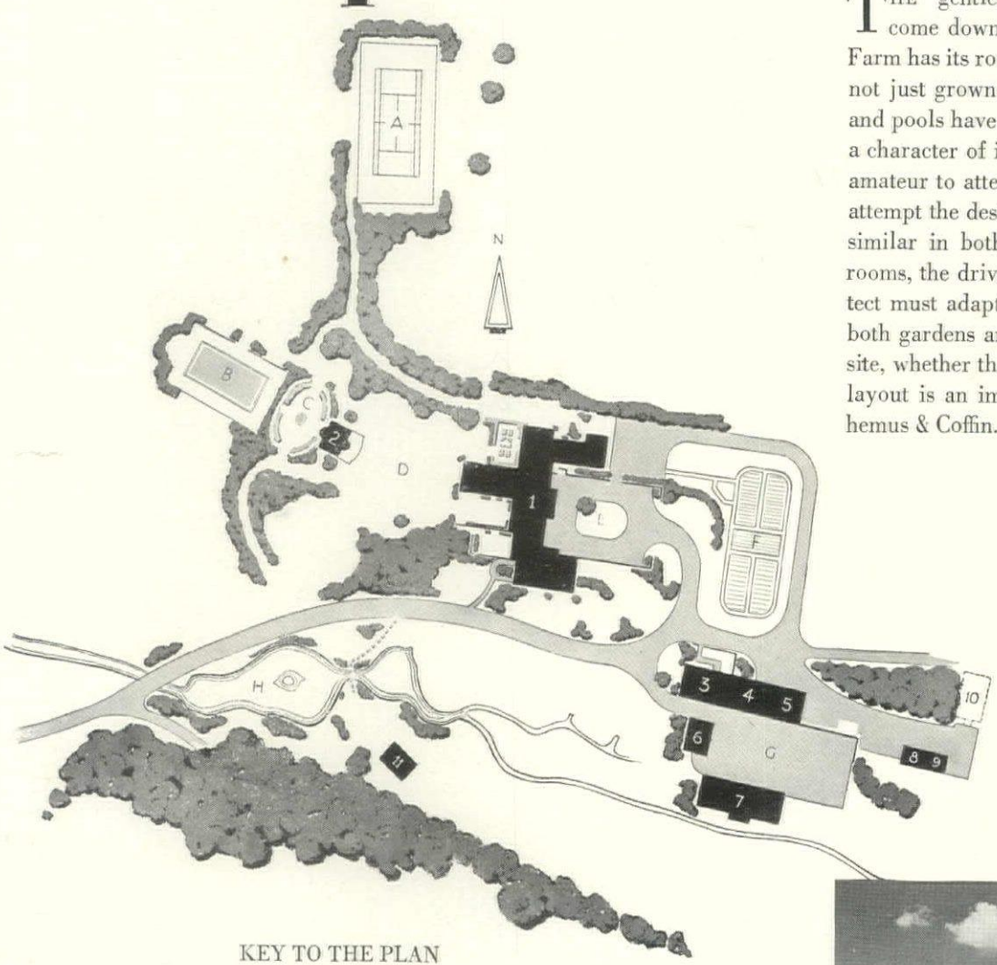
At the right of this picture is the "old wing" of Little Brook Farm, a remodeled version of the small house found standing on this site. It was the unpretentious design of this original dwelling that set the style for the whole of the new house. Today whitewashed walls and irregular roof lines rise to the summit of the hillside site, stratified by terraces and balconies. Plans are to be found on page 10

New Little Brook Farm incorporates the old



LITTLE BROOK FARM IN BERNARDSVILLE, NEW JERSEY

THE "gentleman's country estate", both as ideal and reality, has come down almost unchanged from Colonial days. Little Brook Farm has its roots in Mount Vernon and Monticello. Like them, it has not just grown. The house, the farm buildings, the various gardens and pools have all been skillfully coordinated to form an entity with a character of its own. It would be just as much of a mistake for the amateur to attempt such landscape design as it would be for him to attempt the design of a house. In fact the principles of planning are similar in both cases, the buildings corresponding to the various rooms, the driveways to halls and passages. But the landscape architect must adapt the existing natural features to his purpose so that both gardens and buildings fit naturally and comfortably into their site, whether that site be a country estate or a suburban plot. Garden layout is an important part of good home design. Architects: Polhemus & Coffin. Landscape architects: Olmsted Bros.

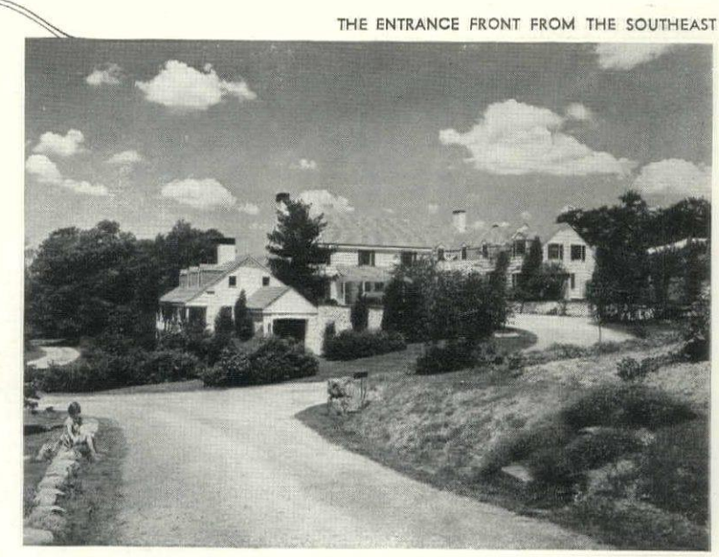


KEY TO THE PLAN

1. The house
2. Garden house
3. Cottage
4. Garage
5. Stable
6. Tool shed
7. Wagon shed
8. Chicken house
9. Sheepfold
10. Root cellar
11. Spring house

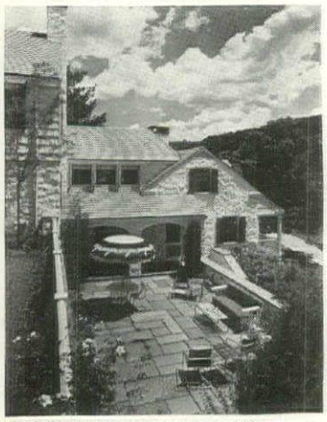
A. Tennis court
B. Swimming pool
C. Rose garden
D. Lawn
E. Lawn
F. Vegetable garden
G. Garage yard
H. Pond

THE ENTRANCE FRONT FROM THE SOUTHEAST

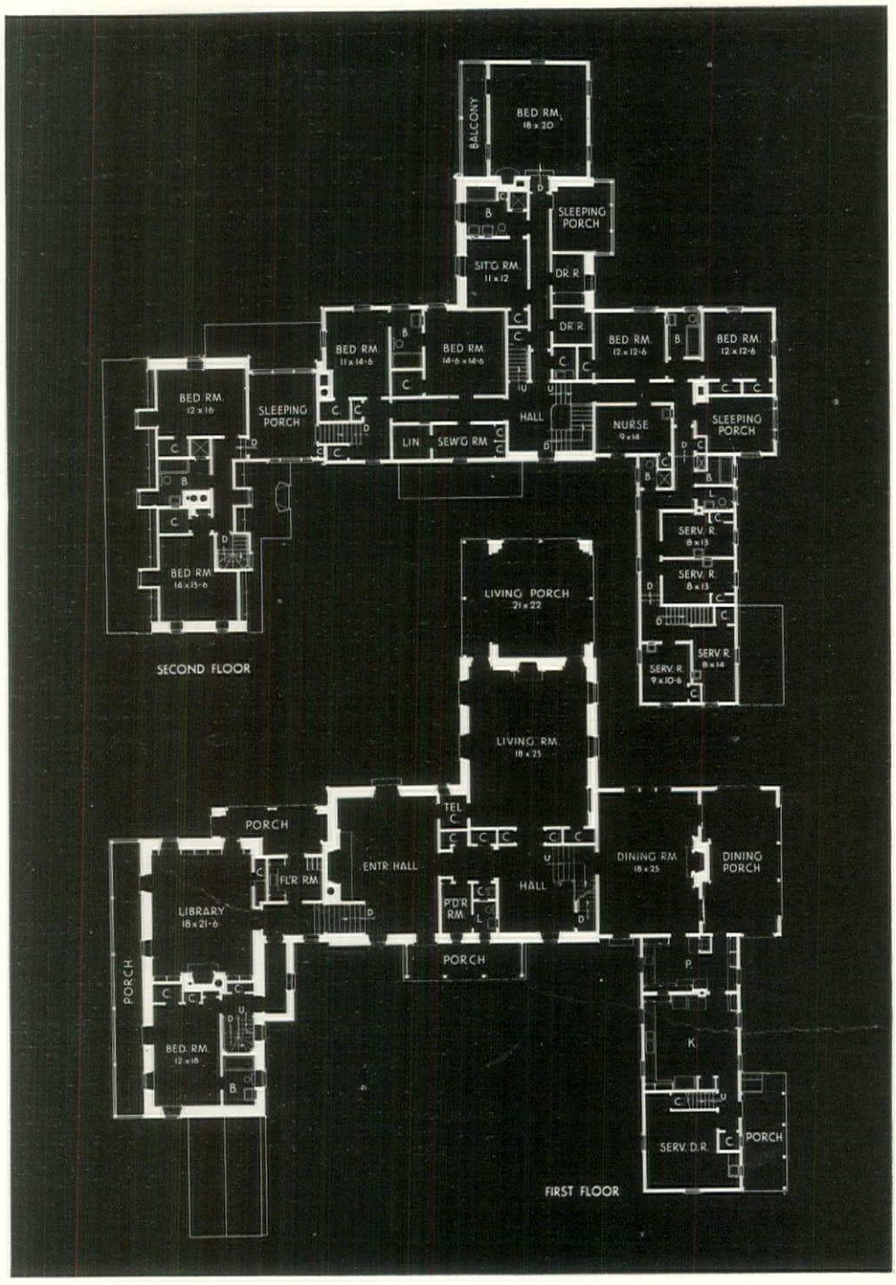


1 *(continued)*

Colorful, varied and interesting, the interiors of Little Brook Farm are marked by the same traditional spirit which characterizes all the exteriors

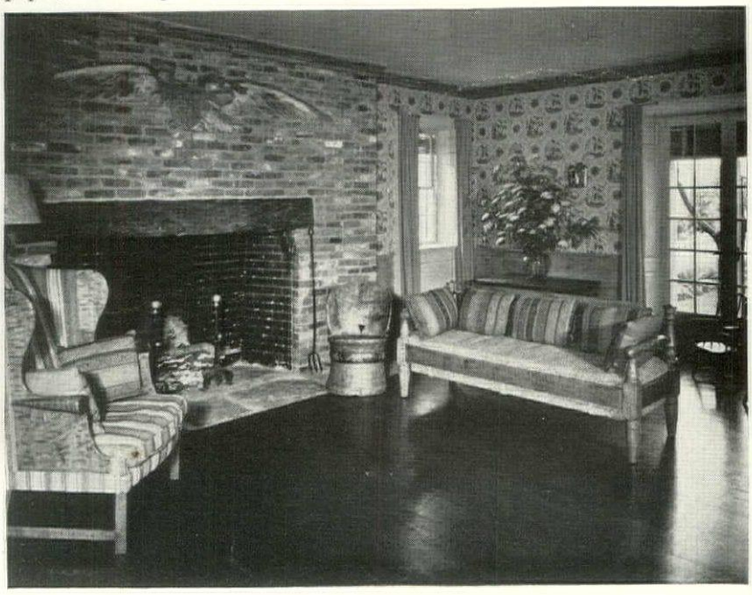


THE TERRACE ON THE SOUTHWEST

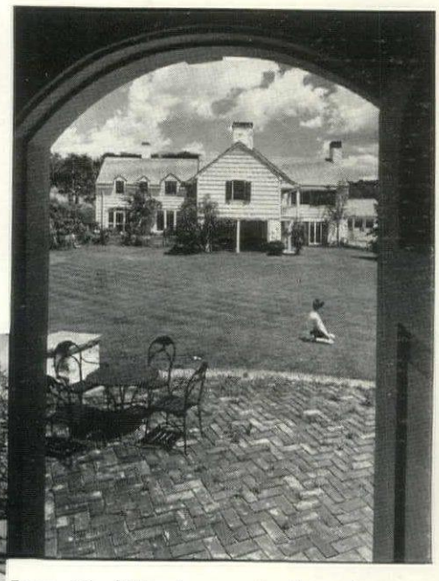


ABOVE: The library in the "old wing". Pine paneling is used as background for Norwegian peasant furniture and American maple pieces. There are samplers and old maps on the walls, hooked rugs on the floor. The upholstery is light cherry red

BELOW: Dominating the hall is this huge brick fireplace topped by a wooden eagle which was once on the prow of an old sailing vessel. The rough silk curtains are cherry red. The wallpaper, above the pine dado, is an old pattern, a dull red on gray



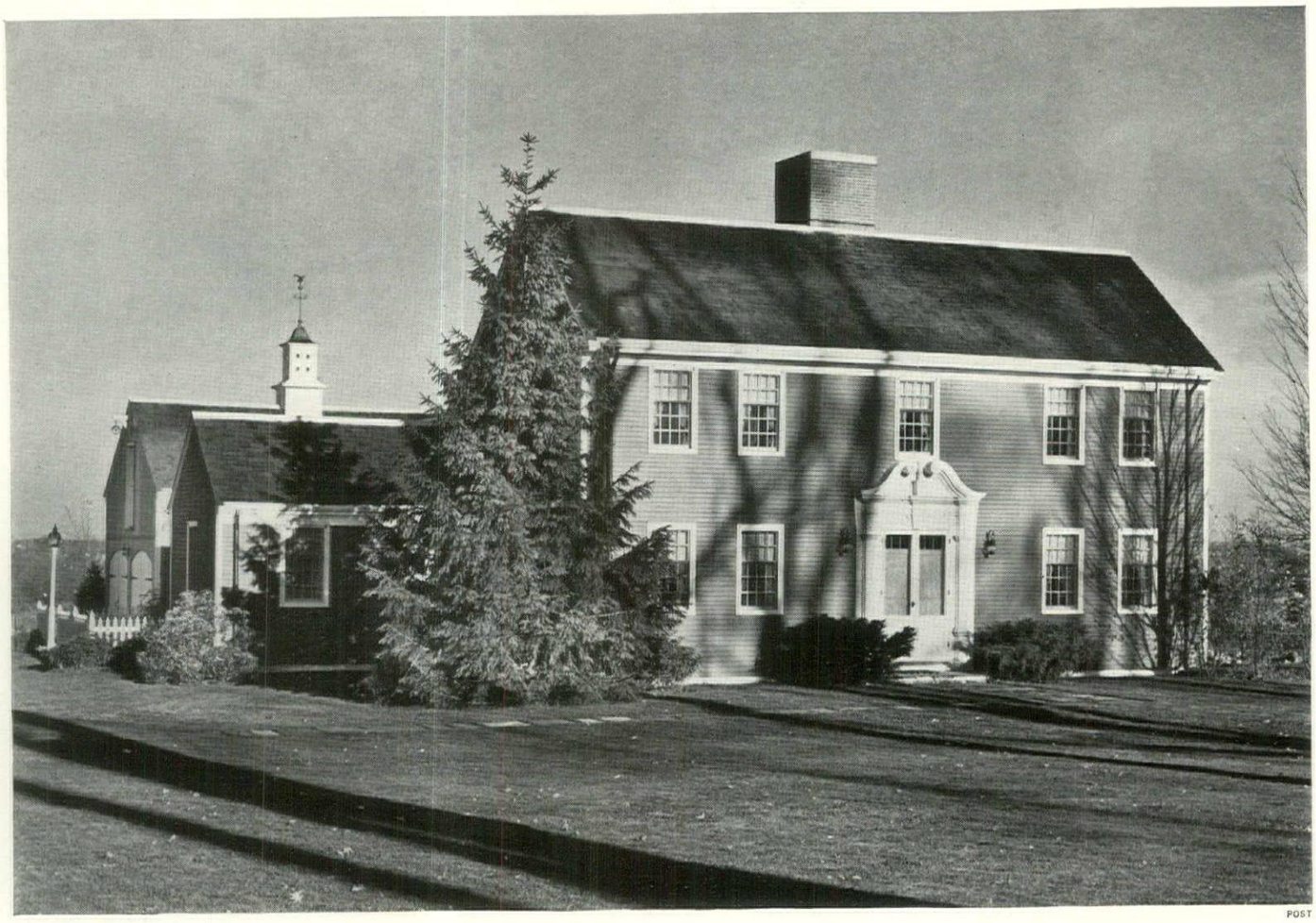
LEFT: The farm buildings are grouped on a lower level to the south of the house. On the left is the wagon shed, on the right are the stables, garage and cottage, at the end of the yard is the tool shed. The design of these buildings, like that of the house, follows Colonial precedent, and effective use has been made of the traditional barn-red walls and white trim in combination with natural stone



LEFT: The little stone garden house is set on a brick-paved terrace between the rose garden and the broad lawn. ABOVE: Living room wing, as seen from inside the garden house

BELOW: The dining room has pale apple green paneling. The seats of the chairs are yellow, and the chintz curtains have a design of hollyhocks in soft mulberry and rose tones on a yellow ground. Decoration throughout is by Gertrude Brooks

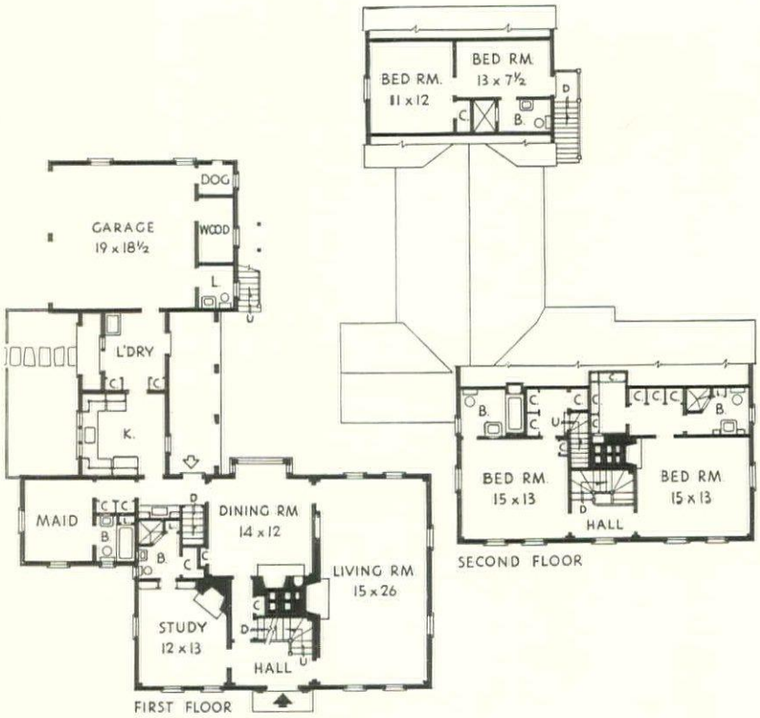
ABOVE: In the living room chintz curtains with a design of magnolia blossoms frame the garden seen through the French doors. The walls are light ivory, the rug turquoise—a color repeated and combined with coral and green in the upholstery



POST

• This is not a large house; but it achieves an air of distinction out of all proportion to its size. Colonial farmhouses in the nearby Connecticut River valley yielded the pattern of its design. But they were never so completely equipped. Every bedroom (and the study also) has its own bath, and there is an extra lavatory in the garage. A feature which might be criticized by some, admired by others, is the outside stair leading to the two guest rooms above the garage. Built in 1938.

• CONSTRUCTION OUTLINE. OWNER: Mr. Jack Hoover. ADDRESS: Bloomfield Avenue. DEVELOPERS: Skinner Bros. ARCHITECT: Walter Crabtree, Jr. WALLS: clapboard. INSULATION: walls and 2nd floor ceilings. ROOF: wood shingles. WINDOWS: wood, double hung. COLOR SCHEME: walls, red; roof, brown; trim, white. HEATING: gas; Winter air conditioning.

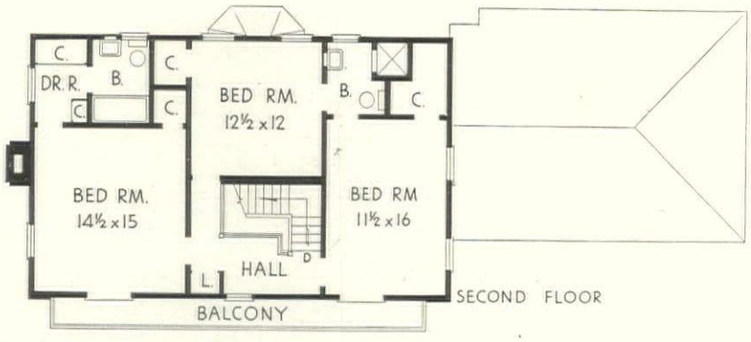


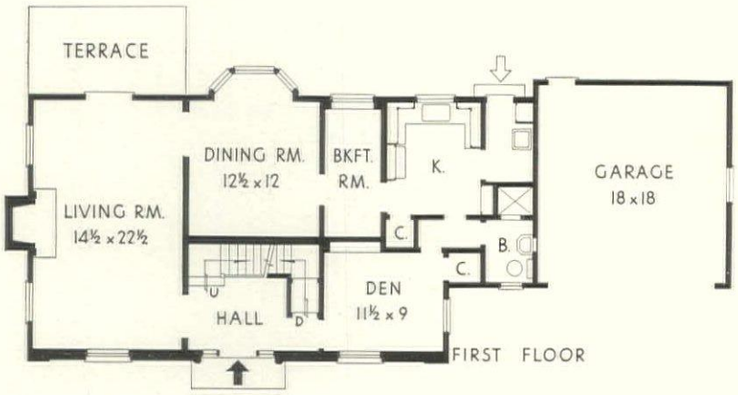
2

KENWOOD, BLOOMFIELD, CONNECTICUT

BUILDING TIP:
"Good insulation is an important accessory to air conditioning." See the March issue of House & Garden for the facts you need.

3





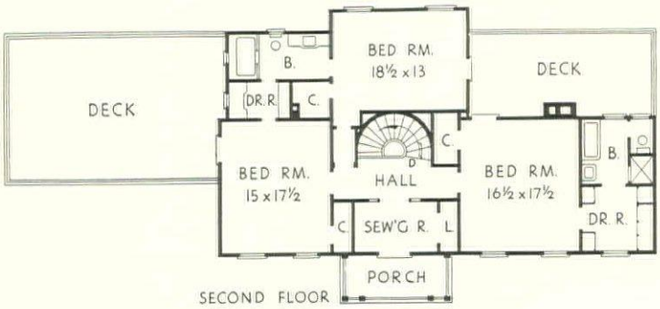
• Given a wide and shallow lot with a view to the mountains at the rear, it was naturally decided that the plan of this house should extend lengthwise, parallel to the street, with the principal living rooms looking out towards the rear. The den is well-isolated from the main living areas and could also be used as a maid's room or as a guest room. Built in 1938; cost $8,700.

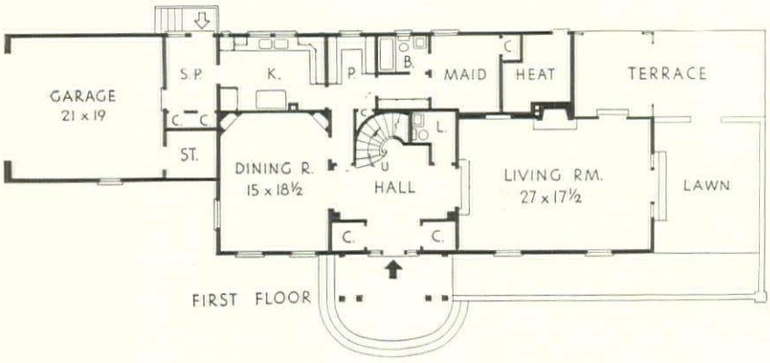
• CONSTRUCTION OUTLINE. OWNER: Mr. E. Paul Smith. ADDRESS: 3637 San Pasqual. DEVELOPER: E. A. Daniell. ARCHITECT: Office of E. A. Daniell. WALLS: brick veneer and stucco. INSULATION: none. ROOF: wood shingles. WINDOWS: wood, double hung. COLOR SCHEME: walls, white; roof, green; trim, white; blinds, green. HEATING: gas; warm air.

HAIGHT

LINDENWOOD, ATHERTON, CALIFORNIA

4



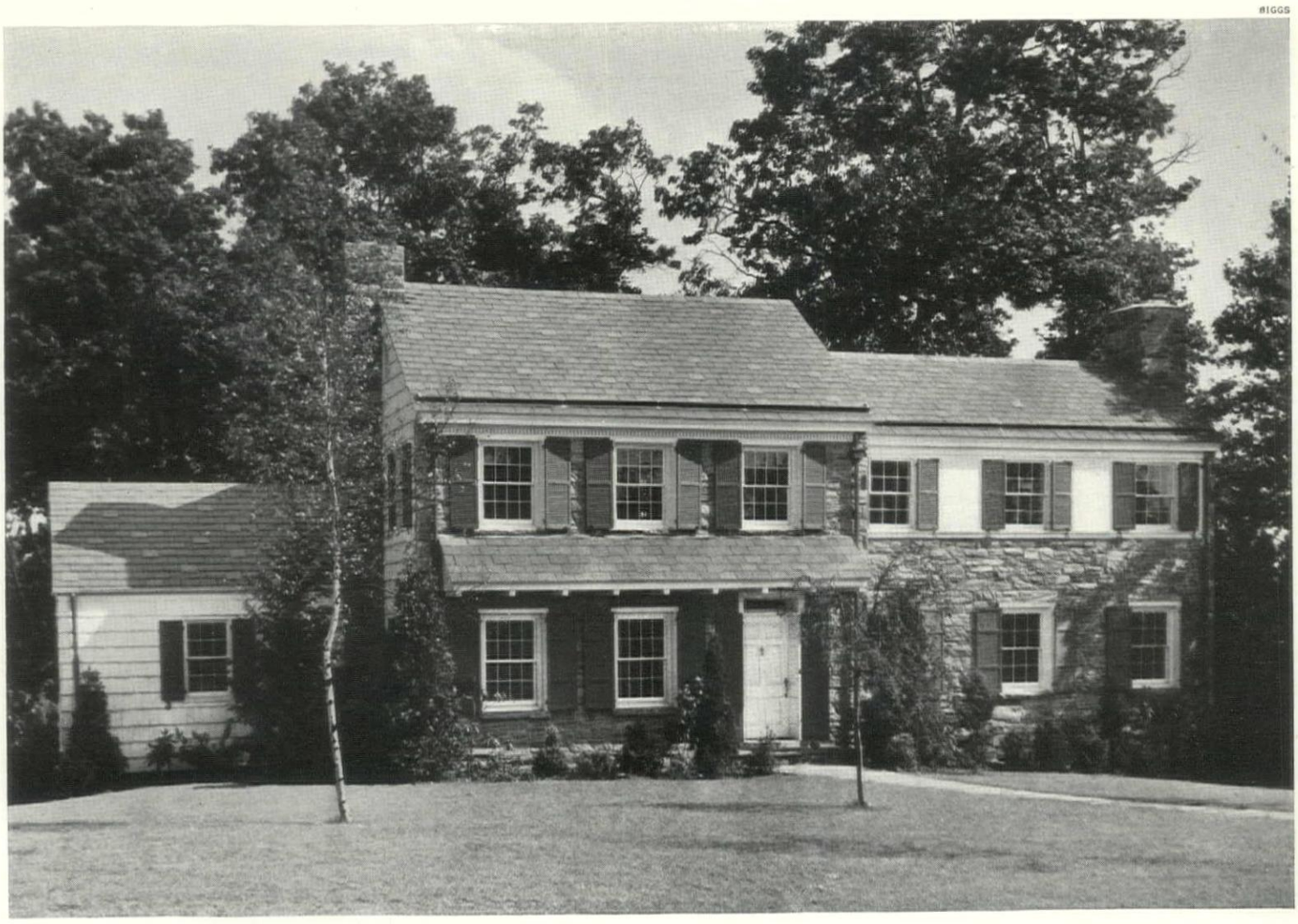


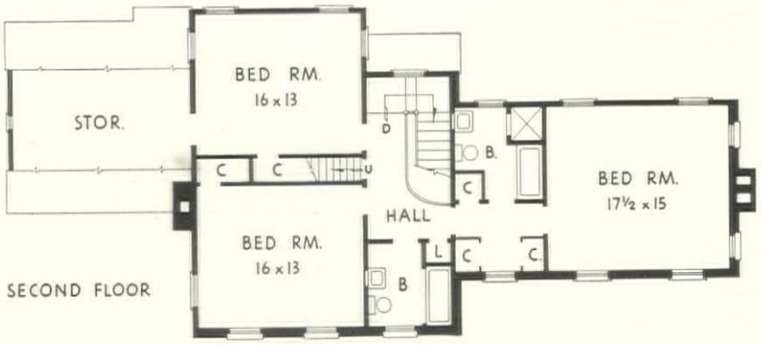
• One does not usually associate a Georgian design of this type with the West Coast, so it is especially interesting to review the way in which the conventional elements have been freshly handled. This is particularly noticeable in the asymmetrical arrangement of the street façade. Even the plan has been influenced by the mild climate in which it finds itself, the terrace and a formal walled garden being arranged to extend the effective accommodation of the living room into the outdoors. Built in 1938; cost $20,000.

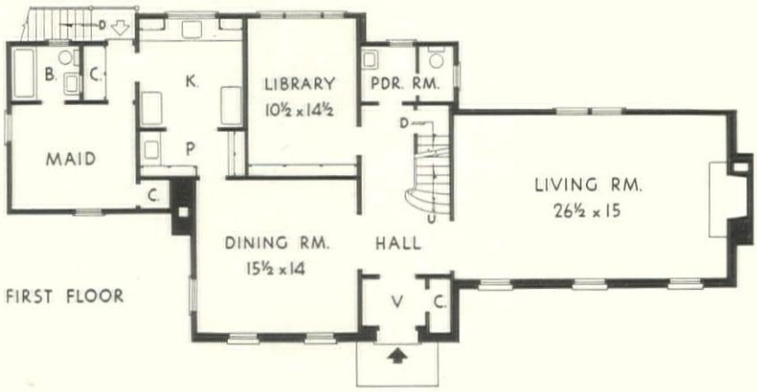
• CONSTRUCTION OUTLINE. OWNER: Col. B. H. L. Williams. ADDRESS: Flood Circle. DEVELOPER: Coldwell, Cornwall & Banker. ARCHITECTS: K. Macdonald, Jr. & E. M. Sharpe. WALLS: cement plaster. INSULATION: none. ROOF: wood shingles. WINDOWS: wood, double hung. COLOR SCHEME: walls, ivory; roof, gray; blinds, green. HEATING: gas; air conditioning.

FOREMAN

BIGGS







• The lot upon which this house is placed slopes away quite sharply toward the rear, so that at the back of the house the basement is at ground level. The garage is beneath the service quarters, and there is a recreation room beneath the living room. The little pent roof running along the entrance front provides shade for the windows and shelter for the front entrance. Built in 1938; cost approximately $17,700.

• CONSTRUCTION OUTLINE. OWNER: Day Home Builders, Inc. ADDRESS: 18 Fairfield Drive. DEVELOPER: Joseph P. Day, Inc. ARCHITECT: Oscar Bryant Smith. WALLS: stone and wood shingles. INSULATION: walls and 2nd floor ceilings. ROOF: slate. WINDOWS: wood, double hung. COLOR SCHEME: walls, white painted shingles and natural stone; roof, gray; trim, cream; blinds, green. HEATING: gas; warm air.

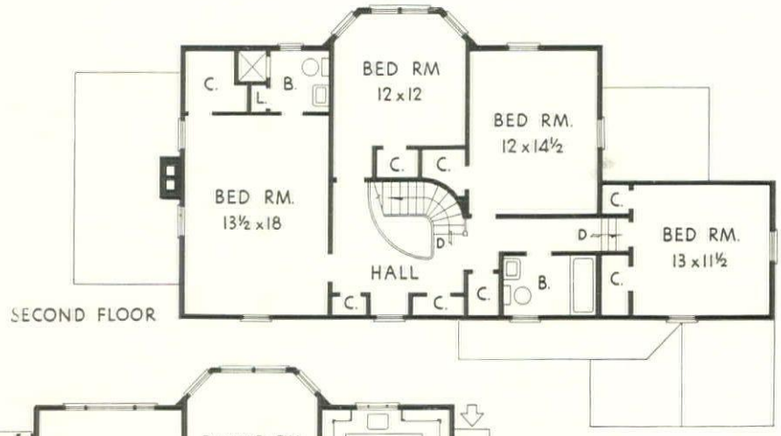
5

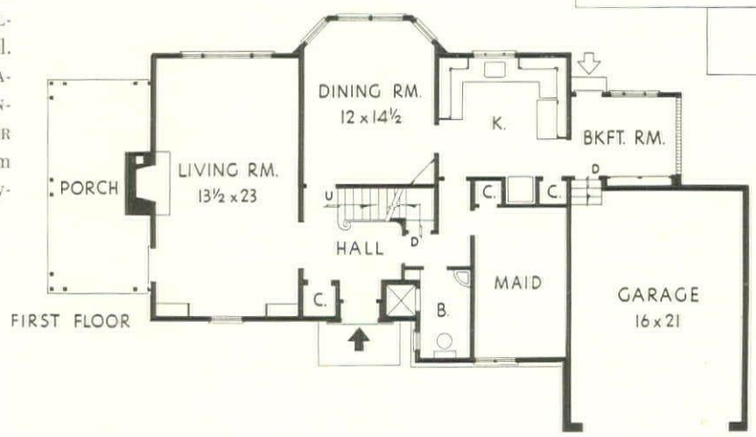
BUILDING TIP:
"Always provide through ventilation over all forms of attic insulation." Quoted from the Homebuilders' Guide appearing in our next Issue.

OLD SHORT HILLS ESTATES, SHORT HILLS, N. J.

• The design of this house has been skillfully adapted to use the natural features of its site to best advantage. Grading costs have been cut by dropping the garage end of the house to a lower level; and the house has been so placed that all the existing trees have been retained. Notice the glass block wall in the breakfast room, also the large bay windows (each 6 ft. high) in the dining room and the bedroom above. Built in 1938: cost $14,000 (including lot).

• CONSTRUCTION OUTLINE. OWNER: Mr. Peter J. McKenna. ADDRESS: 15 North Woods Road. DEVELOPER: Newell & Daniel. ARCHITECT: Porter O. Daniel. WALLS: stone, wood shakes and flush siding. INSULATION: walls and 2nd floor ceilings. ROOF: slate. WINDOWS: wood, double hung; metal, fixed sash. COLOR SCHEME: walls, natural stone, brown shakes, cream painted siding; roof, slate; trim, cream; blinds, gray-blue. HEATING: oil; year-round air conditioning.



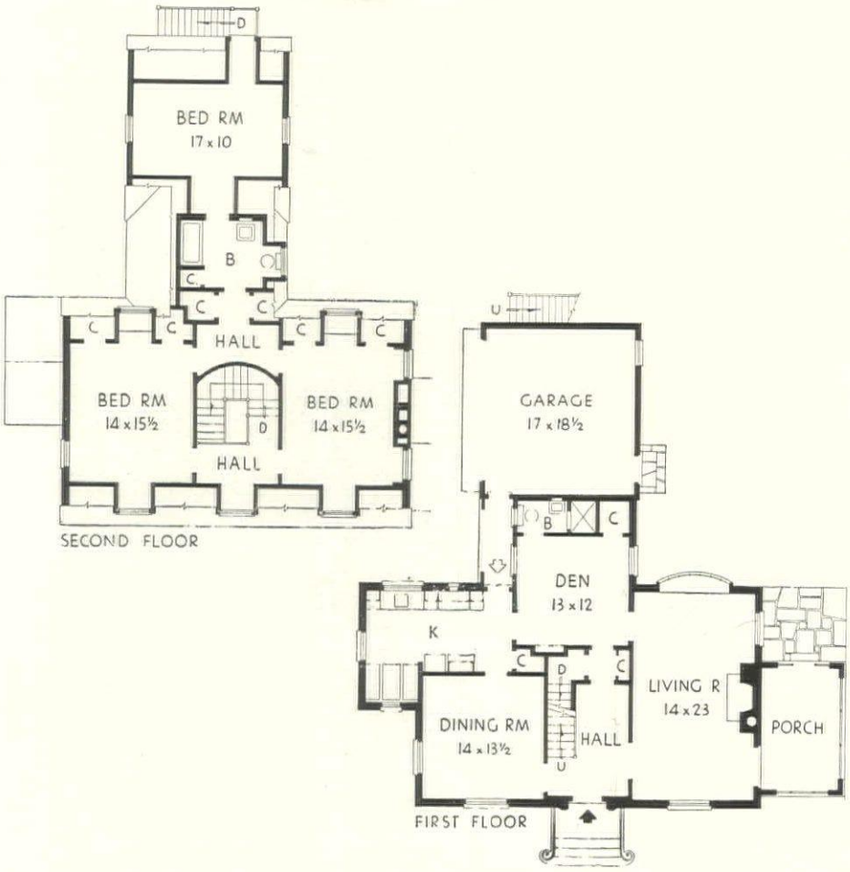


6

FLOWER HILL, MANHASSET, NEW YORK

Building or buying? Don't miss the March Double Number featuring: Homebuilders' Guide—Construction & Equipment.

7

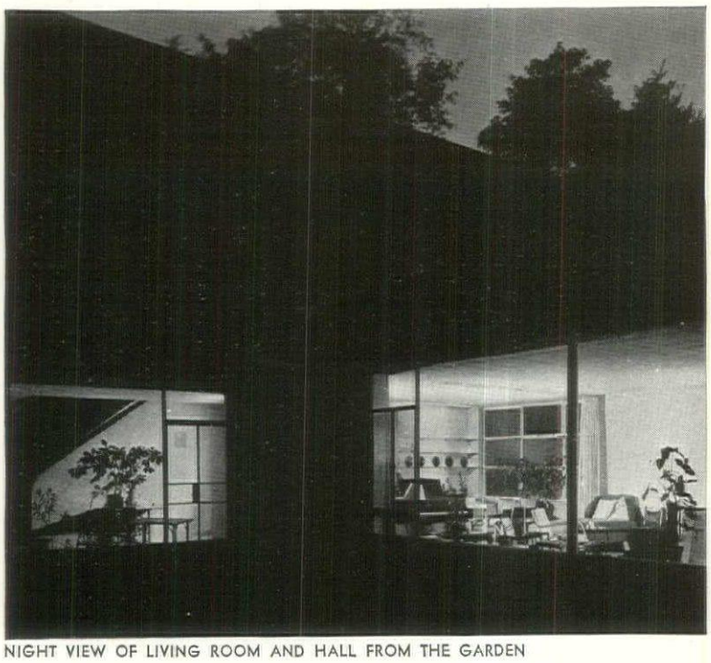


• What may appear to be the rather awkward position of the garage is explained by a narrow lot sloping steeply up from the street. The angle formed by the garage and the living room gave the opportunity for a small formal garden. An interesting idea is the boy's room above the garage with an outside stair which makes it independent of the other second floor rooms. Built in 1938.

• CONSTRUCTION OUTLINE. OWNER: Mr. Jack Hopton. ADDRESS: 1084 Berkshire Road. DEVELOPER: Land Lot Three Realty Co. ARCHITECTS: Clement J. Ford & E. B. Chaplin. WALLS: brick veneer. INSULATION: under roof. ROOF: slate. WINDOWS: steel casement. COLOR SCHEME: walls, brick; roof, gray; trim, white; blinds, green. HEATING: gas; Winter air conditioning.

F & L PHOTO

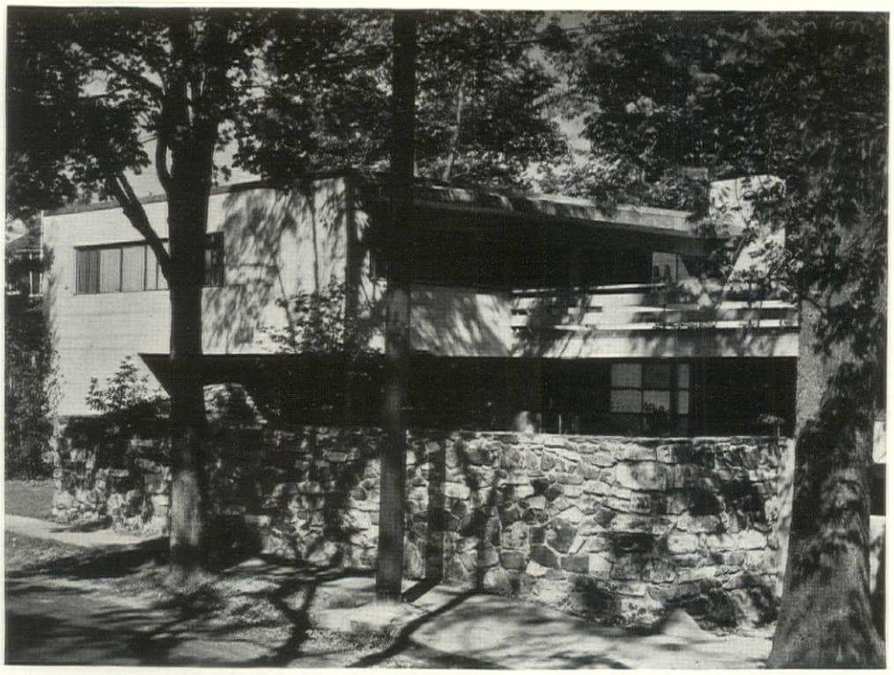
STOLLER



NIGHT VIEW OF LIVING ROOM AND HALL FROM THE GARDEN

ABOVE: The porch of the Koch residence in Cambridge is a sunny corner screened from the street by a high stone wall. Porch and garden are incorporated, so to speak, into the design of the house by means of the broad areas of glass, also seen in the two photographs below, thus creating a feeling of spaciousness and freedom despite the smallness of the plot. See plans on next page

THE LIVING ROOM ENJOYS PRIVACY AND AN ATTRACTIVE VIEW

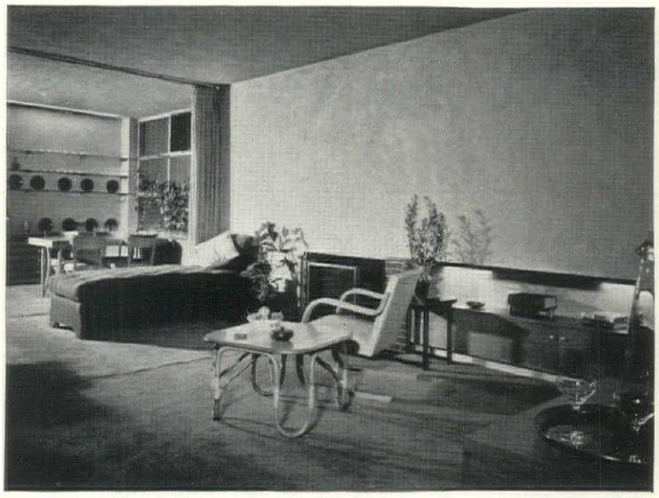


8 ON A SMALL PLOT IN CAMBRIDGE, MASS.

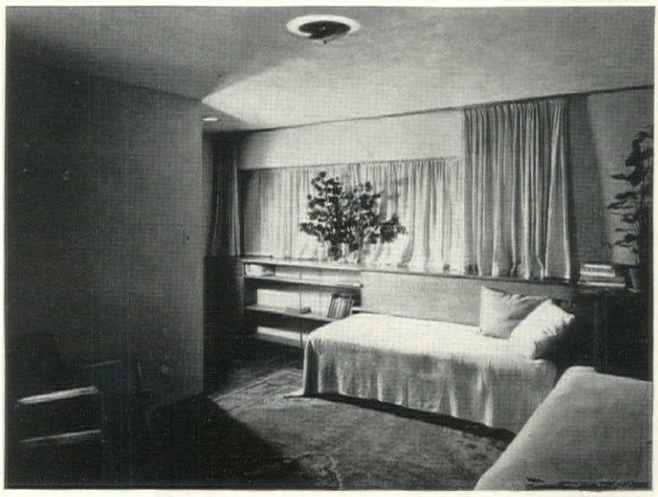
THE residence of Mr. and Mrs. Albert C. Koch has been called one of the outstanding homes of the year. Recent Grand Prize winner in the Pittsburgh Glass Institute's nationwide competition, this house is admirable not only as a fine example of contemporary architecture but also as a practical solution of a problem.

Although the house is built on a small, shallow plot fronting on a street, the architects have achieved maximum utilization of the available space. Further, by means of a high stone wall, they provided an unusual degree of privacy in the outdoor living area. This, in turn, made feasible the large windows on the first floor level, intimately relating the living rooms to the garden.

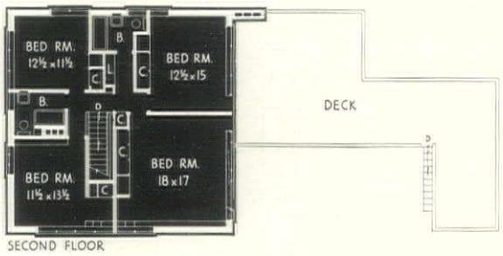
In the picture at the top of this page, taken from the street, it is interesting to note how the homely, traditional character of the stone wall helps to bring the design into appropriate harmony with its New England surroundings. Cost approximately $20,000. Designed by Edward D. Stone and Carl Koch, associated architects.



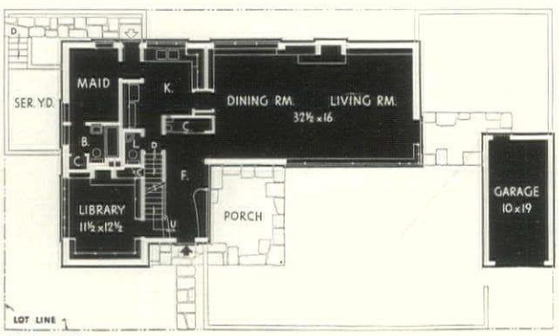
LIVING AND DINING ROOMS ARE DIVIDED ONLY BY A CURTAIN



INTERESTING FURNITURE ARRANGEMENT IN A SMALL BEDROOM



SECOND FLOOR



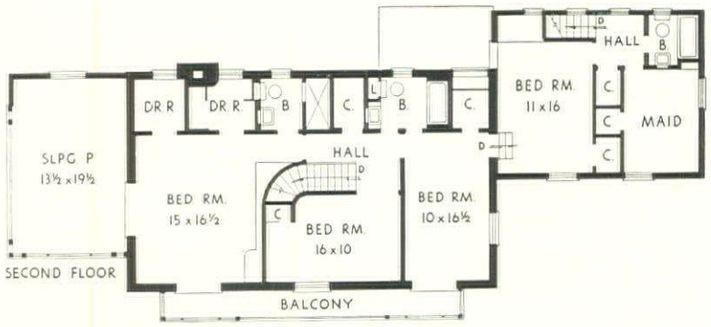
FIRST FLOOR

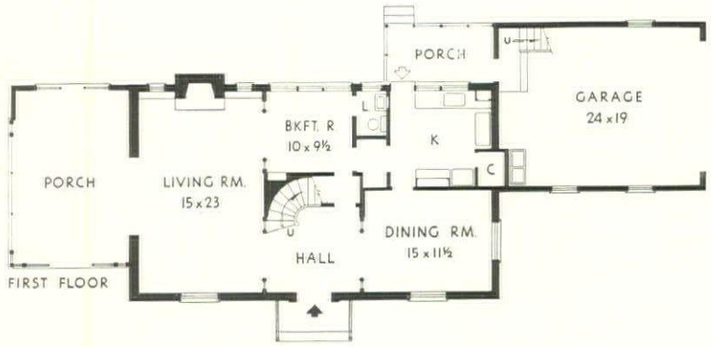
LEFT: The plan offers an excellent example of careful coordination of the various units for maximum effectiveness and economy of space. Walls of the house are of cinder block; insulation is mineral wool; casement and fixed sash are of metal. The trim is painted white and walls are gray. The heating system is gas-fired, forced-flow hot water

GOTTSCHO

• The design of this house is conditioned throughout by the exigencies of a tropical climate. A heavy reinforced concrete frame guards against hurricane dangers. The balcony and adjustable jalousies give shade as well as protection from sudden heavy showers. A white tile roof serves as reflective insulation, and the small amount of heating sometimes needed comes from water-jacketed fireplaces, whence hot air is led by ducts to all parts of the house. For cooling on hot nights an exhaust fan is connected to ceiling grilles in the hall and bedrooms. Built in 1937; cost $20,000.

• CONSTRUCTION OUTLINE. OWNER: Mr. Robert Law Weed. ADDRESS: 2770 Sunset Drive. DEVELOPER: Stephen A. Lynch, Jr. ARCHITECT: Robert Law Weed. WALLS: concrete block and wood siding. INSULATION: 2nd floor ceiling. ROOF: tile. WINDOWS: wood, double hung. COLOR SCHEME: walls, pale café au lait; roof, white; trim, white; blinds, white. HEATING: water-jacketed fireplaces; hot air.



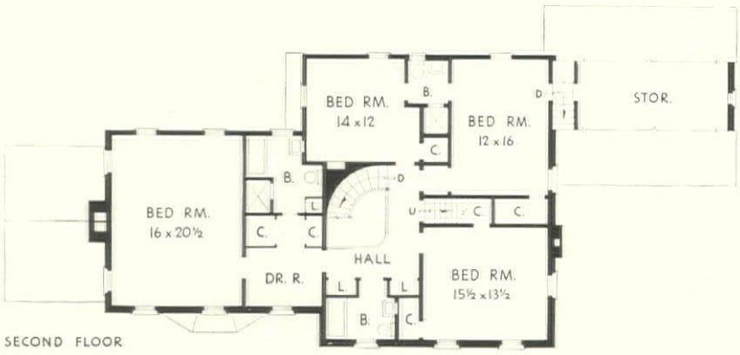


9

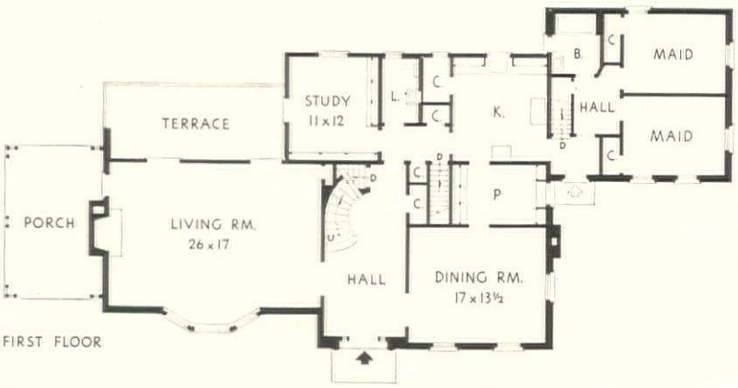
SUNSET ISLANDS, MIAMI BEACH, FLORIDA

BUILDING TIP:
"For a dry basement be sure drainage tile is placed outside the foundations." See the section on foundations and basements in our March issue.

10



SECOND FLOOR

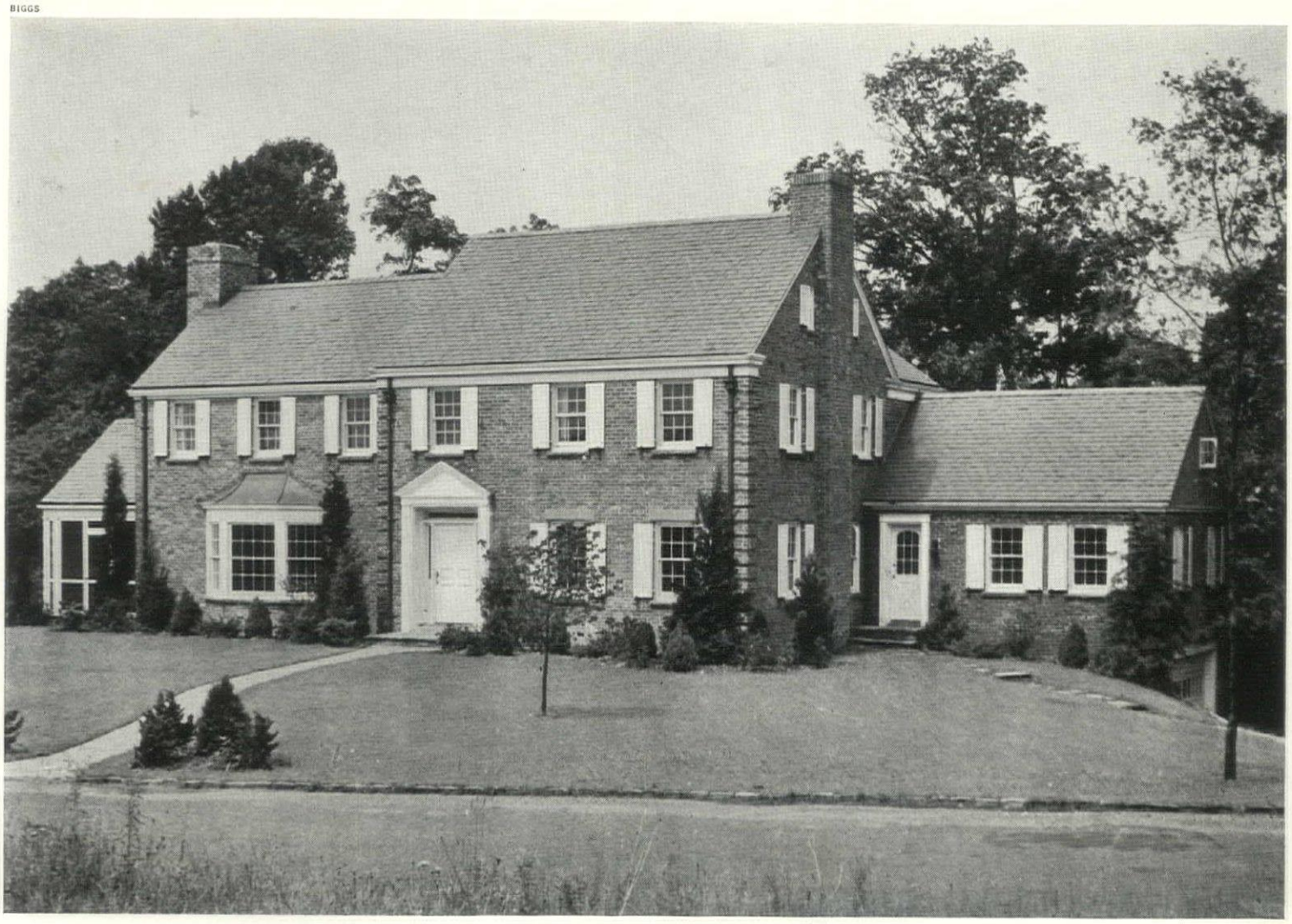


FIRST FLOOR

• Here unpretentious brick walls, slate roof and white painted blinds—all traditional components of Georgian Colonial—have been freshly treated to satisfy the demands of modern living. The servants' wing, set well back from the front of the house with its own entrance hall and a Dutch door, is an interesting piece of planning. Also worth noting is the placing of a dressing room between the master's bedroom and bath. Built in 1938; cost $25,450.

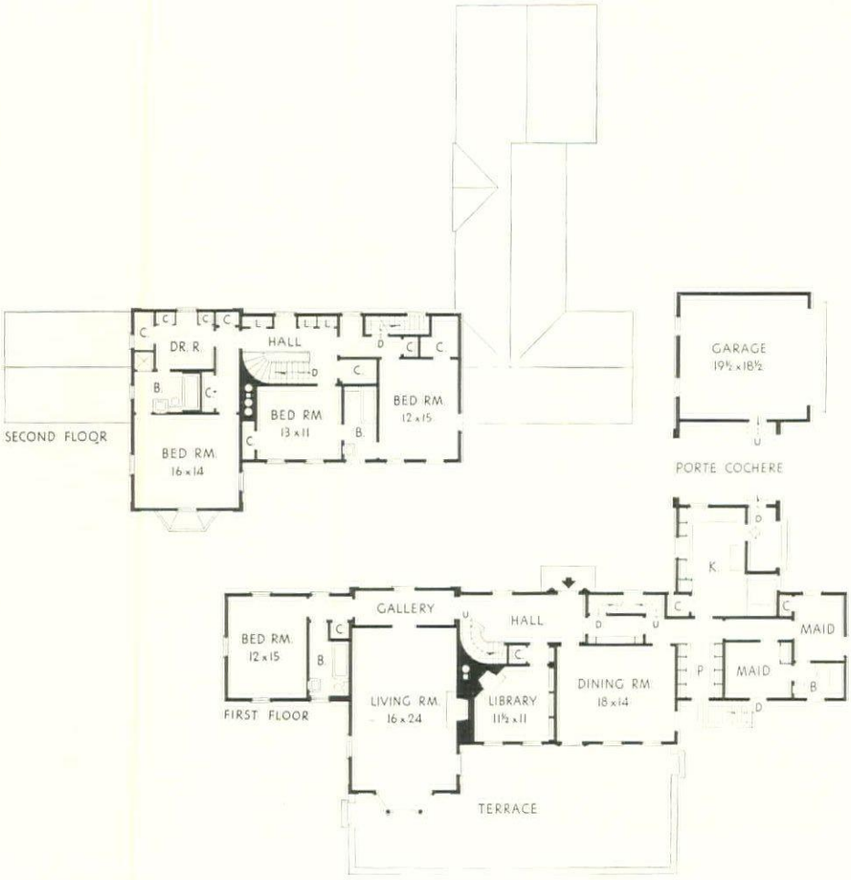
• CONSTRUCTION OUTLINE. OWNER: Day Home Builders, Inc. ADDRESS: 29 Fairfield Drive. DEVELOPER: Joseph P. Day, Inc. ARCHITECT: Oscar Bryant Smith. WALLS: brick veneer. INSULATION: walls and 2nd floor ceiling. ROOF: slate. WINDOWS: wood, double hung. COLOR SCHEME: walls, red brick; roof, gray; trim, white; blinds, white. HEATING: gas; Winter air conditioning.

BIGGS



YALE FARMS, GREENWICH, CONNECTICUT

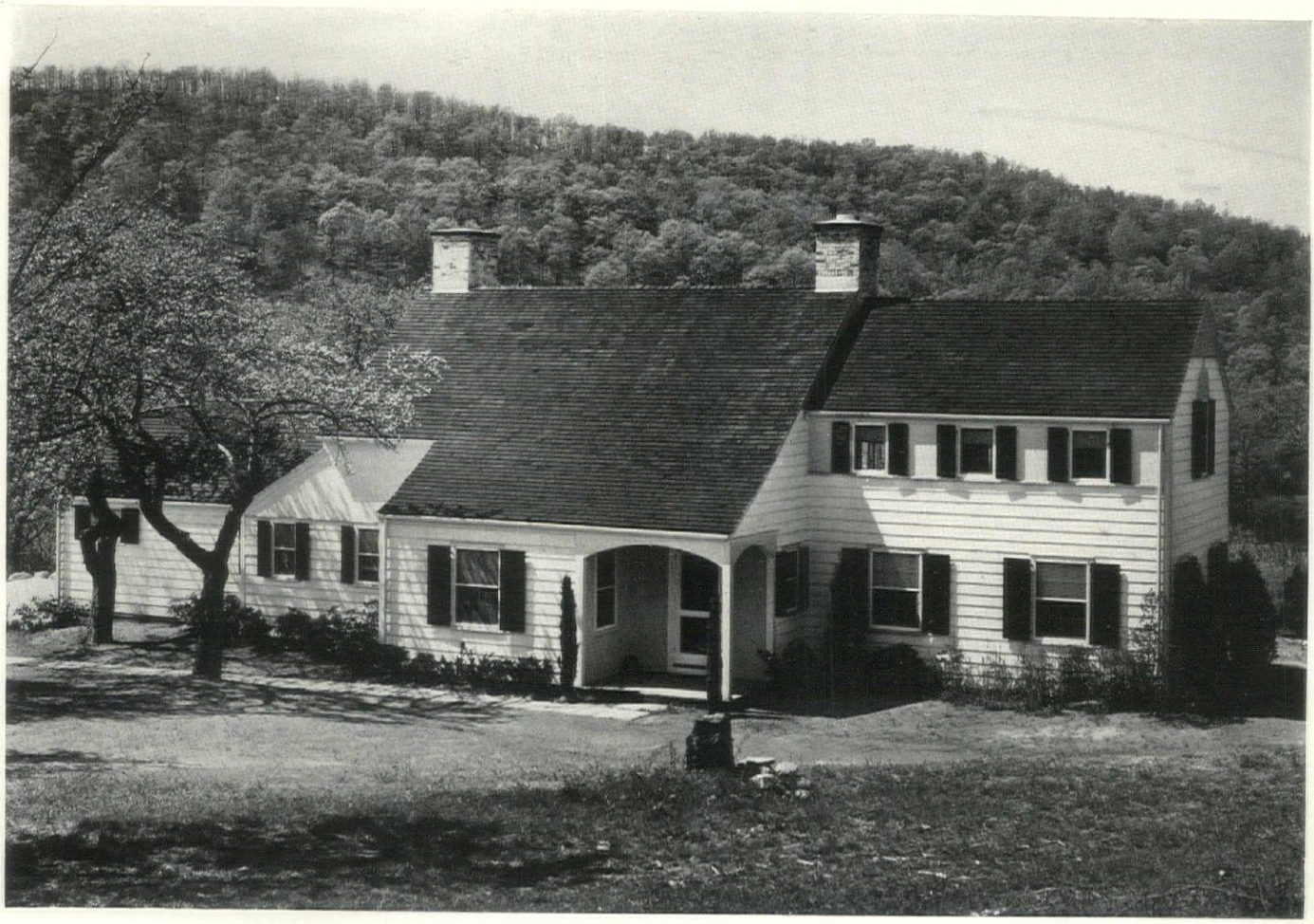
11

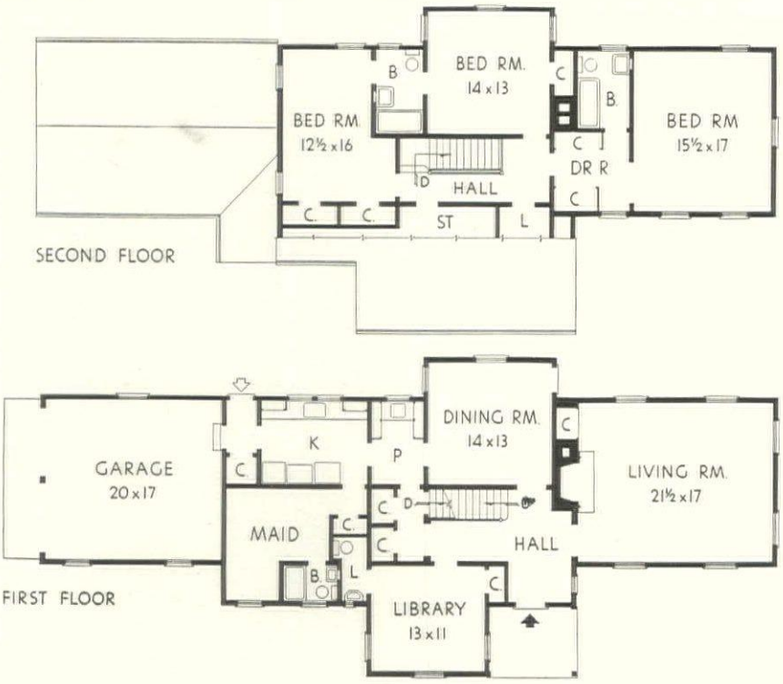


• The main axis of this house runs east and west so that all the main rooms have a southern exposure. As the house is set upon a narrow plateau, the entrance driveway "turn-around" was taken through a porte-cochère between the garage and the service wing. By special request of the owner, the plan has been so arranged that the living room and guest room may be completely shut off from the rest of the house. Built in 1938; cost $25,000.

• CONSTRUCTION OUTLINE. OWNER: Mr. John B. Gates. ADDRESS: Old Bedford Rd. DEVELOPER: Yale University. ARCHITECT: Philip Ives. WALLS: clapboard. INSULATION: walls and 2nd floor ceilings. ROOF: wood shingles. WINDOWS: wood, double hung. COLOR SCHEME: walls, gray with greenish tinge; roof, brown; trim, white; blinds, dark green. HEATING: coal; Winter air conditioning.

GASS





• This house is located on a slope which runs down from the road and away to a pleasant view beyond the house. All the principal rooms have at least one window placed to take advantage of this view. The only exception is the library, which is near the entrance hall. This library has its own lavatory and could be used as an occasional guest room. The house was built in 1937.

• CONSTRUCTION OUTLINE. ADDRESS: Highway, Lawrence Farms South. DEVELOPER: Lawrence Management, Inc. ARCHITECT: John S. Thornley. WALLS: wood shingle. INSULATION: 2nd floor ceilings. ROOF: wood shingle. WINDOWS: wood, double hung. COLOR SCHEME: walls, white; roof, dark green; trim, white; blinds, dark green. HEATING: oil; Winter air conditioning.

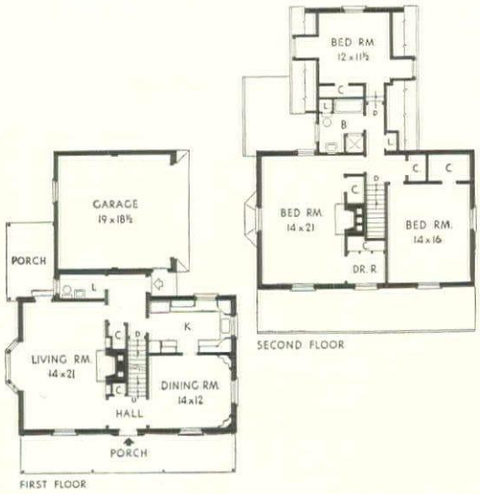
12

LAWRENCE FARMS, MOUNT KISCO, NEW YORK

Be sure to read the important article on heating and air conditioning in the March issue of House & Garden.

GROSSE POINTE PARK, GROSSE POINTE, MICHIGAN

13



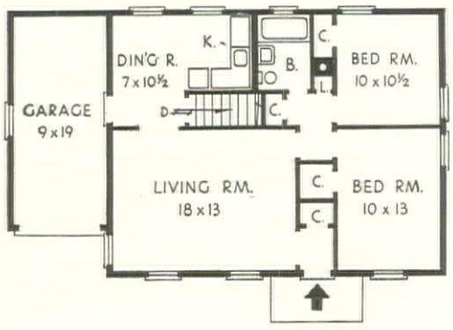
• The plans of this small home evidence the owner's desire for a few good-sized rooms rather than a larger number of small ones. The layout is straightforward and provides for an ample number of closets. Built in 1936; cost $12,500.

• CONSTRUCTION OUTLINE. OWNER: Mr. Rhey B. Snodgrass. ADDRESS: 1238 Audubon Avenue. DEVELOPER: Hadley Construction Co. ARCHITECT: C. R. Habermas. WALLS: brick veneer. INSULATION: walls and 2nd floor ceilings. ROOF: wood shingles. WINDOWS: wood, double hung. COLOR SCHEME: walls, white; roof, black; trim, white; blinds, black. HEATING: gas; Winter air conditioning.

COSTAIN

• The neat plan and pleasant appearance of this unpretentious little home are due to careful consideration of every detail. The walls are of dry construction, faced with plywood on the interior. With a fully equipped kitchen this is outstanding value for $6,000 (including lot).

• CONSTRUCTION OUTLINE. ADDRESS: Fulton Avenue. DEVELOPER: County Homes, Inc. ARCHITECTS: Victor Civkin & David Swope. WALLS: clapboard. INSULATION: mineral wool; 2″ on walls, 4″ on 2nd floor ceilings. ROOF: asphalt shingles. WINDOWS: wood, double hung. COLOR SCHEME: walls, gray; roof, variegated green; trim, white; blinds, green. HEATING: gas; steam.

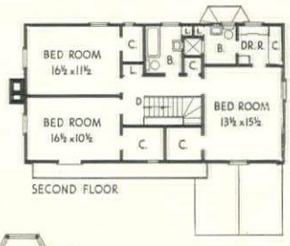


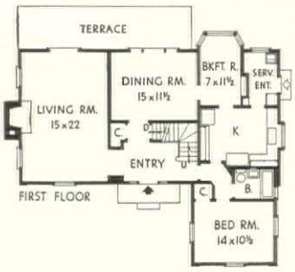
14

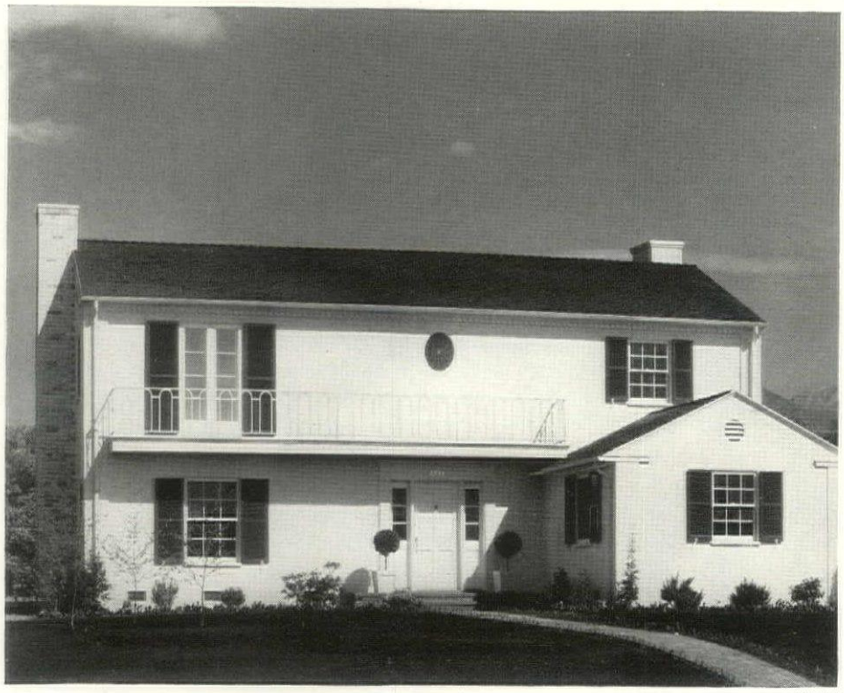
FULTON PARK, WHITE PLAINS, NEW YORK

SAN MARINO, CALIFORNIA

15







HAIGHT

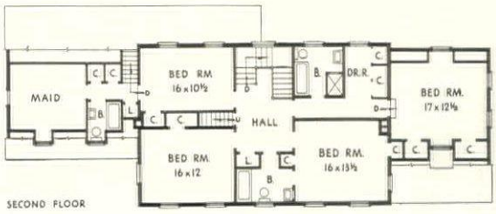
• One of the most interesting bits of planning in this house is the placing of the downstairs bedroom and bath so that they may be used with equal convenience for either a maid or a guest. Built in 1938; cost $9,500.

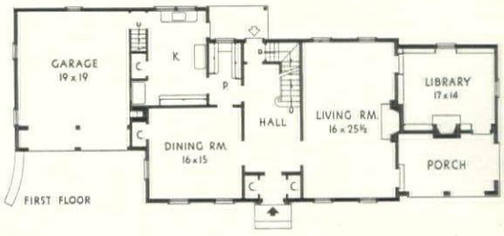
• CONSTRUCTION OUTLINE. OWNER: Mr. W. A. Ellison. ADDRESS: 2235 Melville Drive. DEVELOPER: Huntington Land Co. ARCHITECT: Office of E. A. Daniell. WALLS: stucco. INSULATION: walls and 2nd floor ceilings. ROOF: wood shingles. WINDOWS: wood, double hung. COLOR SCHEME: walls, white; roof, green; trim, white; blinds, grass green. HEATING: gas; warm air.

GASS

• This is a large house, spaciously planned. The service quarters and garage are well-separated from the main living areas, and the maid's room is reached by a separate stairway. The large central hall gives good through ventilation and bars any cooking smells from straying into the living room and bedrooms. Cost $26,000.

• CONSTRUCTION OUTLINE. OWNER: Mr. S. A. Kipp. ADDRESS: Noel Drive. DEVELOPER: Chilmark Park Realty Corp. ARCHITECT: James Albro. WALLS: clapboard. INSULATION: none. ROOF: slate. WINDOWS: wood, double hung. COLOR SCHEME: walls, white; roof, gray; trim, white; blinds, green. HEATING: oil; steam.





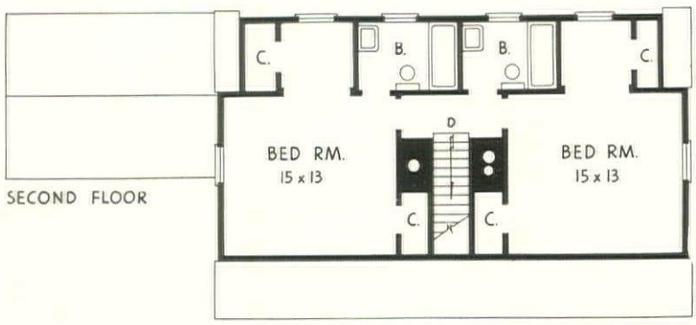
16

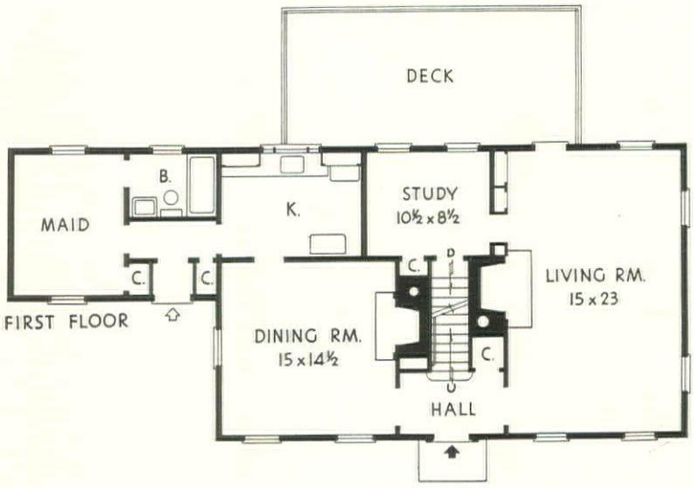
CHILMARK FARM, BRIARCLIFF, NEW YORK

LA ROCHE

• The design of this house is copied from that of the Nathan Hale house at Willimantic, Conn. The room now used as a study was, in the original, the "Measles Room" where children were kept when sick. Many of the materials used were also taken from the old house. The tiles around the dining room fireplace, for example, are the original ones from Holland. Built in 1938; cost $14,800.

• CONSTRUCTION OUTLINE. OWNER: Mr. C. J. Nuttall. ADDRESS: Willimantic Cottage. DEVELOPER: Cooley Realty Co. ARCHITECT: Frederick L. Porter. WALLS: wood clapboard. INSULATION: in roof and walls. ROOF: slate. WINDOWS: wood, double hung. COLOR SCHEME: walls, white; roof, black; trim, white; blinds, black. HEATING: gas; one-pipe hot water.



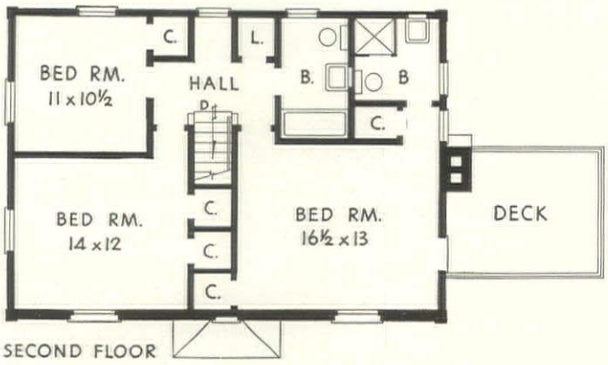


17

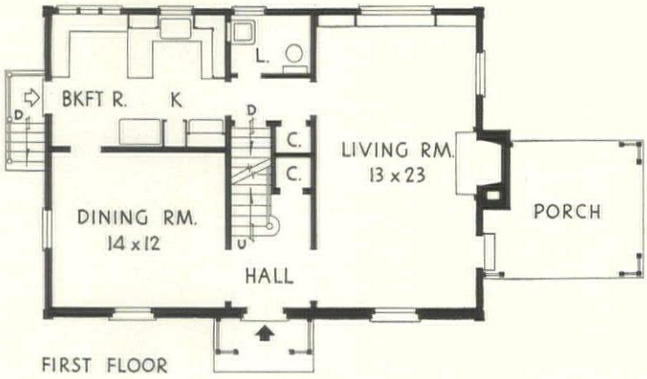
VILLARD HILL, DOBBS FERRY, NEW YORK

One hour with our March Building Portfolio will teach you every essential of sound building practice.

18



SECOND FLOOR



FIRST FLOOR

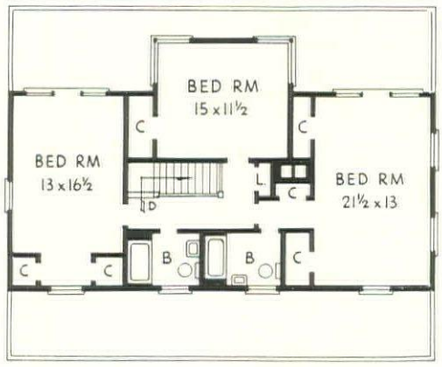
• A well-regulated plan has here made it possible to provide a dignified exterior and good-sized rooms at a very reasonable price. Notice the practical way in which the second floor bathrooms, and also the kitchen and lavatory, have been grouped in order to achieve an economical simplicity in the plumbing layout. Built in 1938; cost $11,000.

• CONSTRUCTION OUTLINE. OWNER: Mr. C. M. Underhill. ADDRESS: 22 Standish Drive. DEVELOPER: Haring & Blumenthal Housing Corp. ARCHITECT: Office of Haring & Blumenthal. WALLS: brick veneer and clapboard. INSULATION: walls and roof. ROOF: slate. WINDOWS: wood, double hung. COLOR SCHEME: walls, white; roof, black; trim, white; blinds, green. HEATING: oil; Winter air conditioning.

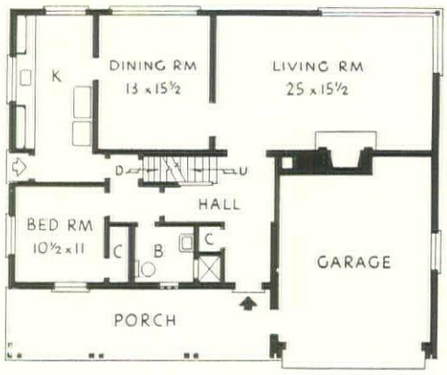
SPOTO

WINDERMERE, SEATTLE, WASHINGTON

19



SECOND FLOOR

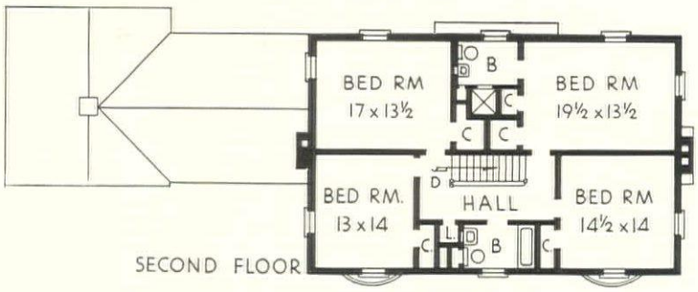


FIRST FLOOR

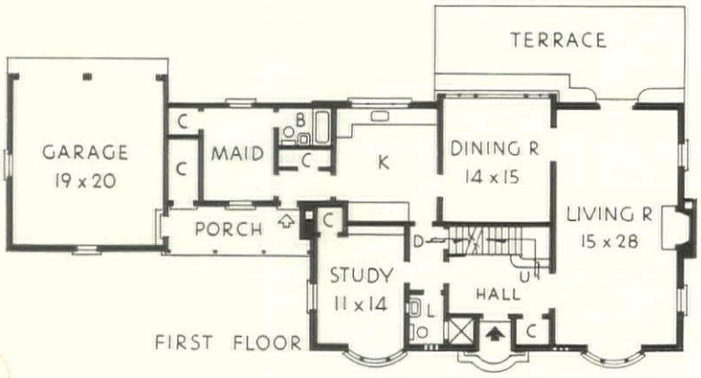
• Straightforward, sound design, both in plan and elevations, is the salient feature of this modern home. As in many other cases, the characteristics of the plot, which slopes away from the road towards an open view, have led to the placing of all the principal rooms at the rear, overlooking a lake and mountains. The street side, however, loses none of its distinction for being, as it were, the back of the house. Built in 1938; cost $16,500.

• CONSTRUCTION OUTLINE. OWNERS: Mr. W. Thomas Conran. ADDRESS: 5736 65th Avenue. DEVELOPER: The J. M. Colman Co. ARCHITECT: Ivan W. Meyer. WALLS: brick veneer and wood siding. INSULATION: 2nd floor ceilings. ROOF: hand-split shakes. WINDOWS: wood, double hung. COLOR SCHEME: walls, white siding, red brick; roof, brown-gray; trim, ivory; blinds, blue. HEATING: oil; year-round air conditioning.

23



SECOND FLOOR



FIRST FLOOR

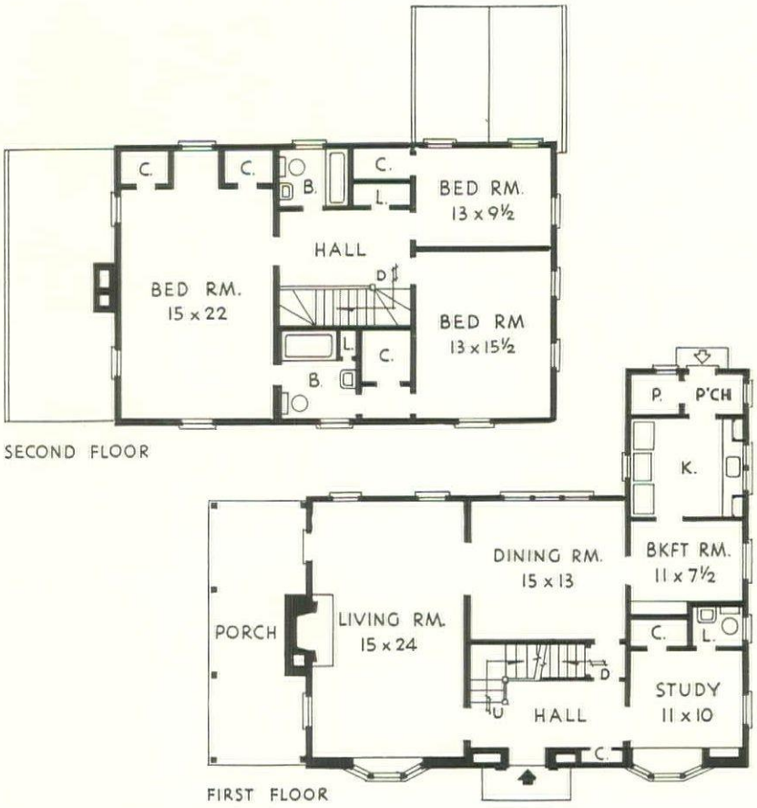
• This plan is notable for the very able manner in which the architects have arranged the succession of rooms and circulation in a comparatively extended plan without waste of space. The front entrance, for example, is easily reached from the kitchen, yet an L-shaped hall provides a good buffer between the two. The garage and service entrance are also well separated from the front entrance and the living room. Built in 1938; cost $27,000 (including lot).

• CONSTRUCTION OUTLINE. OWNER and DEVELOPER: Brimar Corp. ADDRESS: 9 Broadlawn Avenue. ARCHITECTS: Aspinwall & Simpson. WALLS: brick veneer, wood siding and shingles. INSULATION: walls and 2nd floor ceilings. ROOF: slate. WINDOWS: wood, double hung and casement. COLOR SCHEME: walls, white; roof, varicolored slate; trim, white; blinds, green. HEATING: oil; split system.

PETERS

MOUNTAIN BROOK, BIRMINGHAM, ALABAMA

24

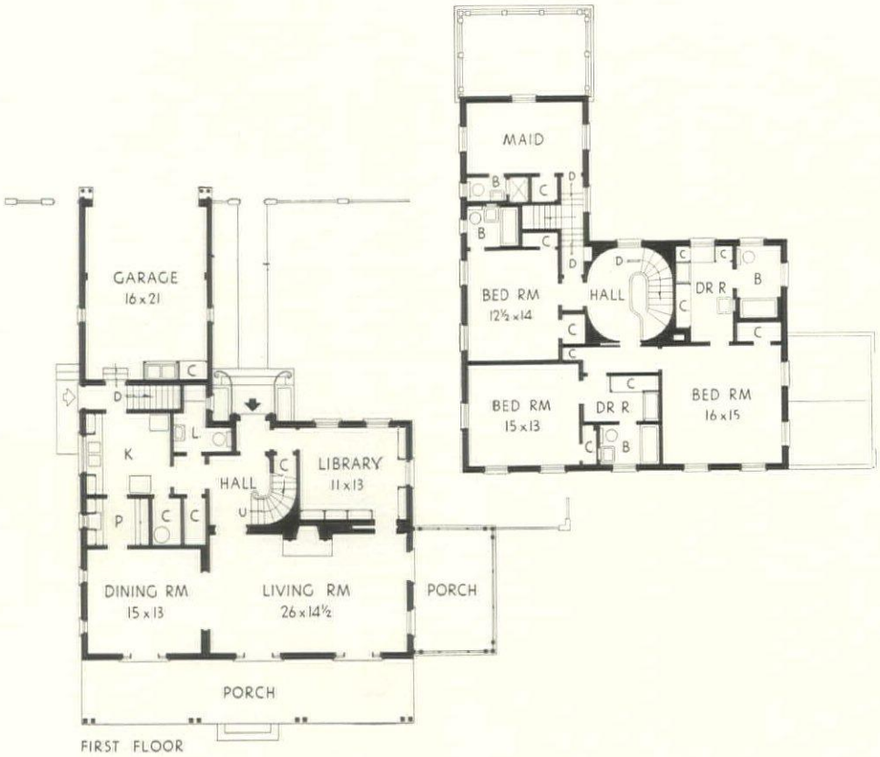


• The simplicity of this plan has enabled the architects to provide generous-sized rooms, all of them with ample window areas. The small study, separated from the other living areas by the hall, is a particularly attractive room, even though the symmetrical façade dictates an off-center bay window. Built in 1936; cost $10,300. There is a separate garage and servants' cottage; cost $1,200.

• CONSTRUCTION OUTLINE. ADDRESS: 2516 Heathermoor Road. DEVELOPER: Jemison Realty Co. ARCHITECT: George P. Turner. WALLS: stone and wood shingles. INSULATION: under roof. ROOF: metal shingles. WINDOWS: wood, double hung. COLOR SCHEME: walls, stone and cream; roof, blue-black; trim, tan; blinds, tan. HEATING: gas: Winter air conditioning.

REILY

GOTTSCHO



• The principal rooms in this house have been faced south and east into the prevailing breeze and overlook the waterway with its private landing stage. The front entrance has been kept on the street side of the house, well-separated from the service entrance by the projecting garage. Each of the four bedrooms has its own bath, and two of them have small dressing rooms lined with closets. Built in 1936; cost $20,000.

• CONSTRUCTION OUTLINE. OWNER: Mr. Paul C. Taylor. ADDRESS: Sunset Island No. 3. DEVELOPER: Stephen A. Lynch, Jr. ARCHITECT: Martin L. Hampton. WALLS: stucco on concrete block. INSULATION: none. ROOF: asphalt shingles. WINDOWS: steel casement. COLOR SCHEME: walls, off-white; roof, green; trim, white; blinds, green. HEATING: gas; steam.

25

SUNSET ISLANDS, MIAMI BEACH, FLORIDA

Does your roof leak? See the March issue of House & Garden for complete data on weathertight building.

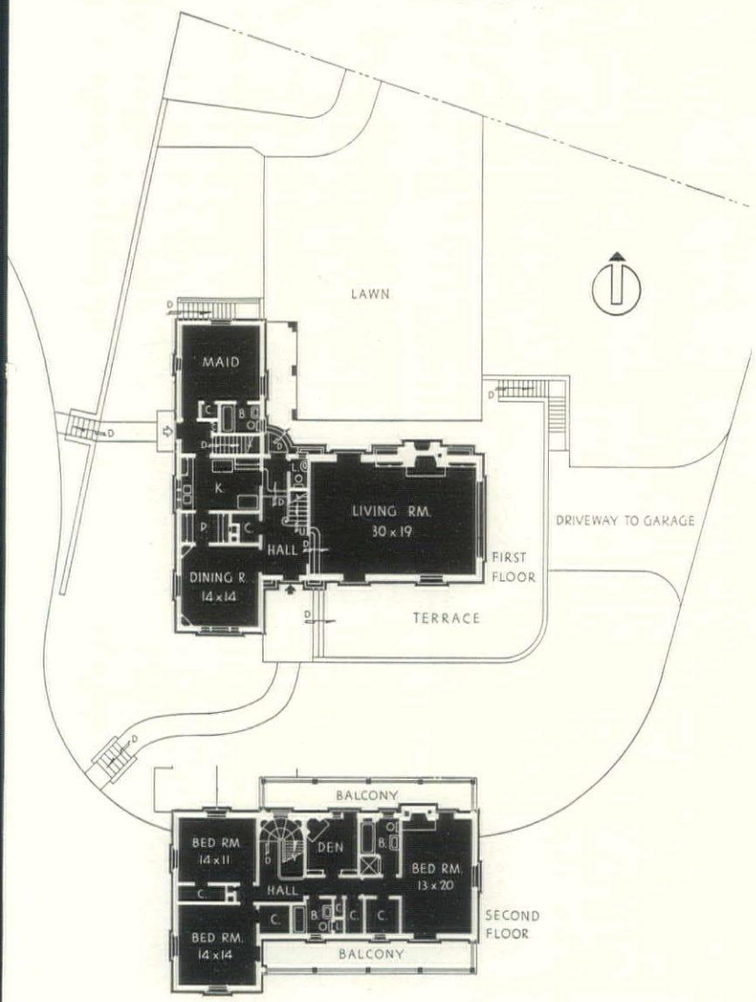
Glass plays a part of ever-increasing importance in the modern home. The above view was taken at night from the south terrace of the home described on the opposite page. Through the clear plate glass of the strongly patterned picture window is seen the fireplace with its overmantel composed of a single flesh-tinted mirror which serve as a focal point about which the Hansens' planned the room's decoration

Through the Hansens' living room window

26

MR. L. D. HANSEN'S HOME IN PITTSBURGH

THE attractive home of Mr. and Mrs. Leon D. Hansen in Pittsburgh is a splendid example of how an apparently difficult site may be used to such good advantage that, in the end, it seems to have been ideal. The house has a hillside location, bordered by a steep winding road. There is a rise of land on each side and the ground slopes away from the south end of the house where the large living room window is located. The problem of access to the garage was neatly solved by placing this important space at an easy level under the broad south terrace. The style of the house, which is reminiscent of some Mediterranean architecture and of the Californian Monterey, is primarily an evolution from the requirements of the plan and the owner's stipulation that all rooms should have access to outdoor living areas. The view to the south and east is of primary importance and the broad terrace, surrounding the living room, is so situated as to take full advantage of it. Albert Varasse and H. L. Schwartz collaborated respectively, as designer and architect. The house was completed May first, 1938.

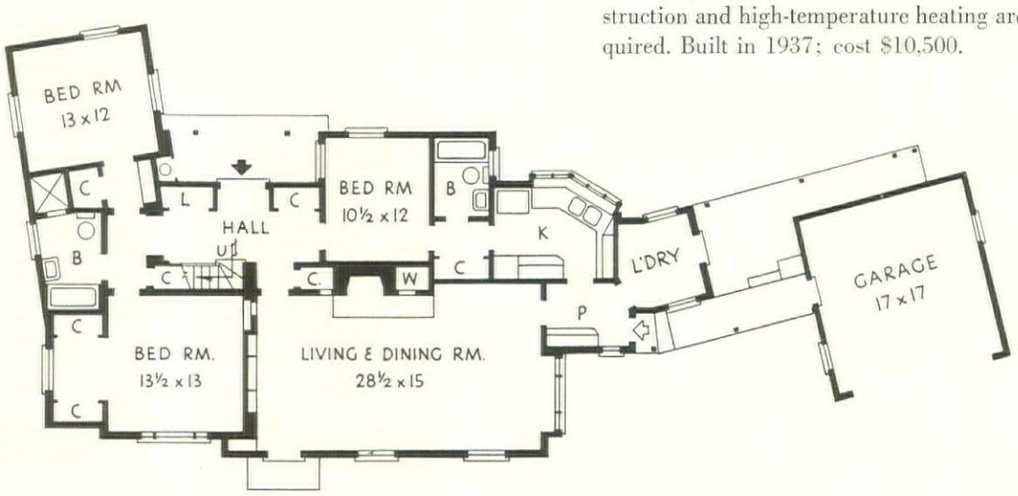


INGENIOUS GRADING PROVIDES AN ATTRACTIVE LAWN

Outdoor spaces are accessible from rooms on both first and second floor. The house is built of white painted brick, with rust-colored roof and gray-green blinds. Steel floors, by Robertson, are covered with oak. Casement windows by Andersen. All glass and all interior and exterior paint is from Pittsburgh Plate Glass Co.

• CONSTRUCTION OUTLINE. OWNER: Mr. Malcolm Cameron. ADDRESS: 1500 Stone Canyon Road. DEVELOPER: Charles B. Hopper. ARCHITECTS: M. P. Cameron & H. A. Topp. WALLS: board and batten. INSULATION: none. ROOF: wood shingles. WINDOWS: wood, double hung. COLOR SCHEME: walls, white; roof, brown; trim, white; blinds, dark green. HEATING: gas; warm air.

• The extended single-story plan known as the ranch-house type, is governed by—rather than imposed upon—the irregularities of its site. In the present case the shape of the house was largely determined by a group of sycamore trees on the side of a hill. Such straggling plans as this and the one on the opposite page can be justified economically only in a mild climate where heavy construction and high-temperature heating are not required. Built in 1937; cost $10,500.

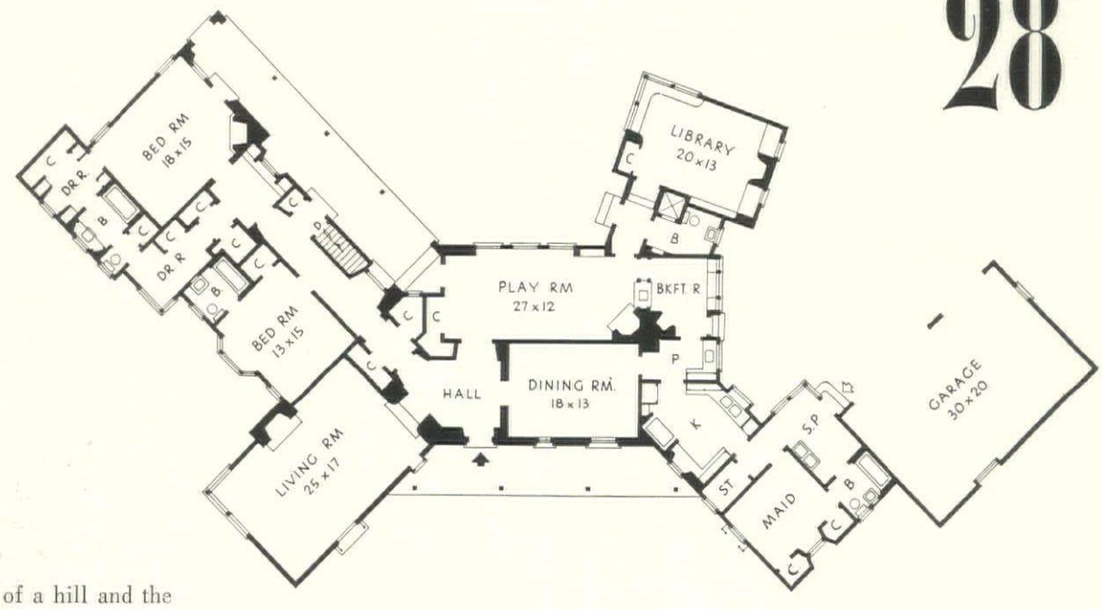


27

BEL-AIR, LOS ANGELES, CALIFORNIA

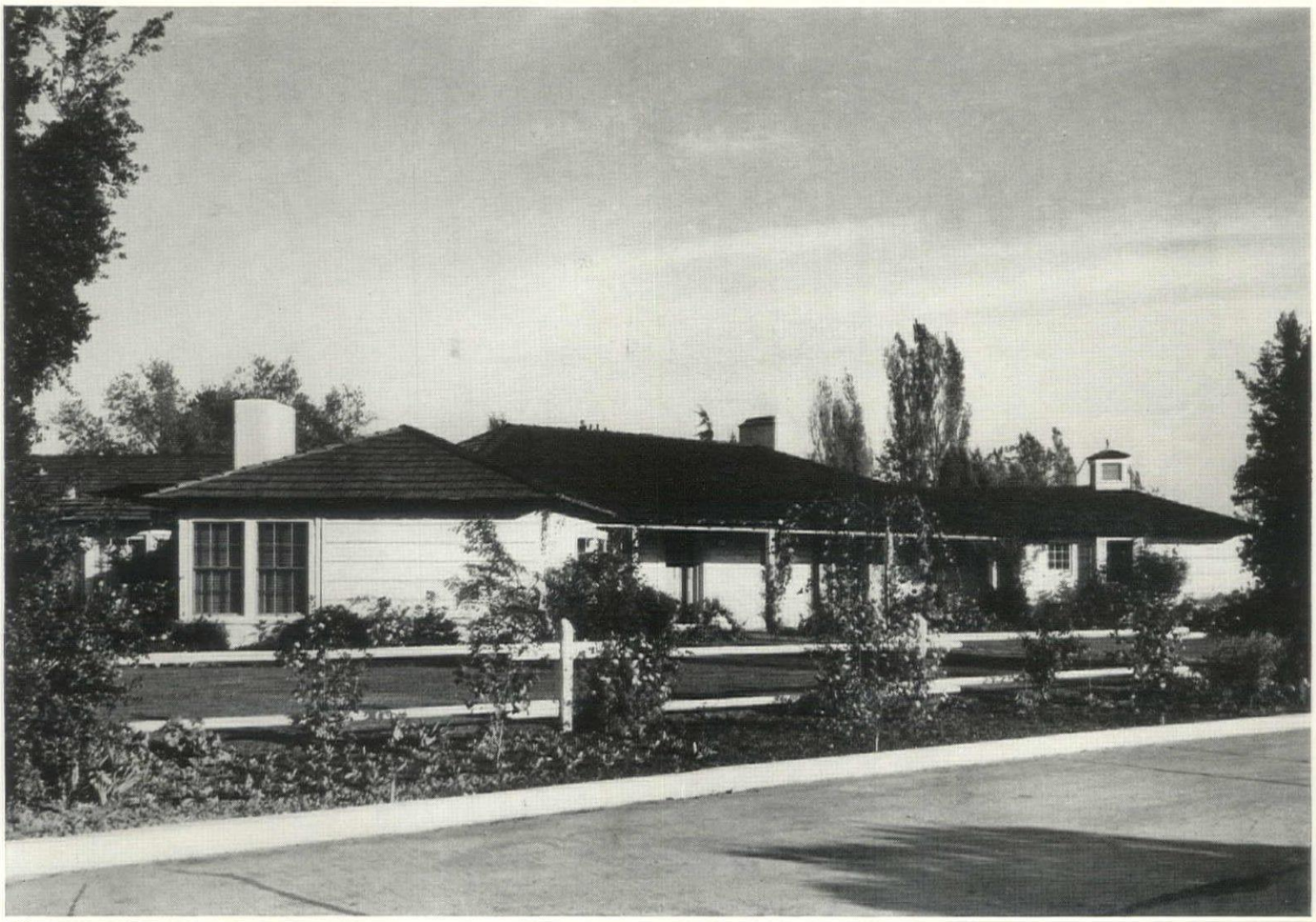
BUILDING TIP:
"Look for diagonal bracing or diagonal sheathing for rigid wood frame construction." Excerpt from Homebuilders' Guide. See next issue.

28

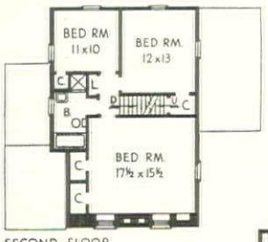


• This house is set on the top of a hill and the big corner window in the living room opens on a wide view of distant mountains. The owner being a writer, there is a large library set off in a wing of its own, its corner window overlooking a lake. The house is planned on a generous scale, but the planning of dressing rooms for the master bedroom and the arrangement of the service wing might be adapted to the smaller home. Built in 1937; cost $17,000.

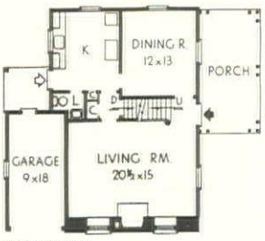
• CONSTRUCTION OUTLINE. OWNER: Mr. Milton Krims. ADDRESS: 146 Groverton Place. DEVELOPER: Janss Investment Corp. ARCHITECT: Allen G. Siple. WALLS: wood siding and adobe brick. INSULATION: none. ROOFS: hand-split shakes. WINDOWS: wood, double hung. COLOR SCHEME: walls, white; roof, gray-brown; blinds, pale green. HEATING: gas; unit heaters.



ROSS



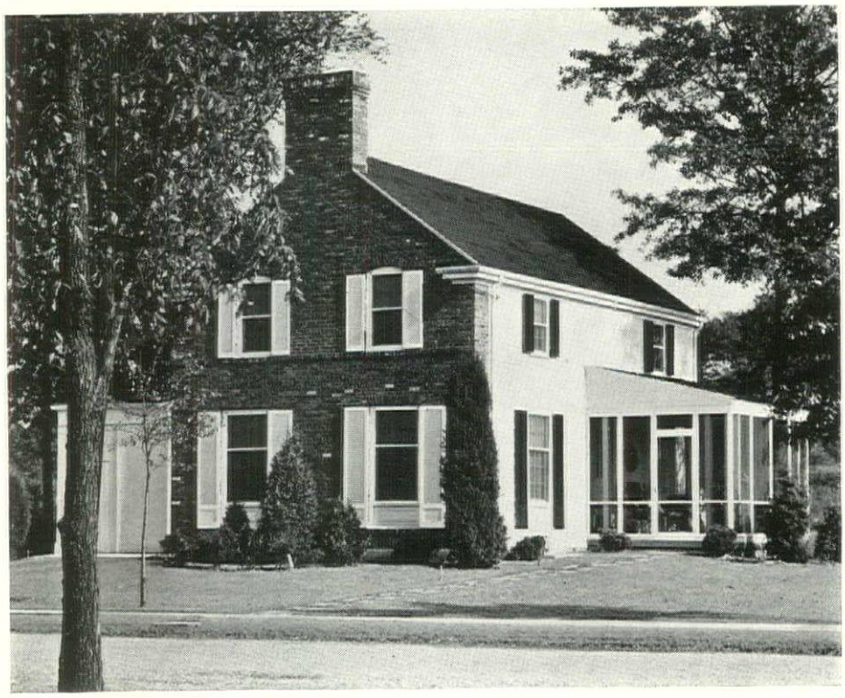
SECOND FLOOR



FIRST FLOOR

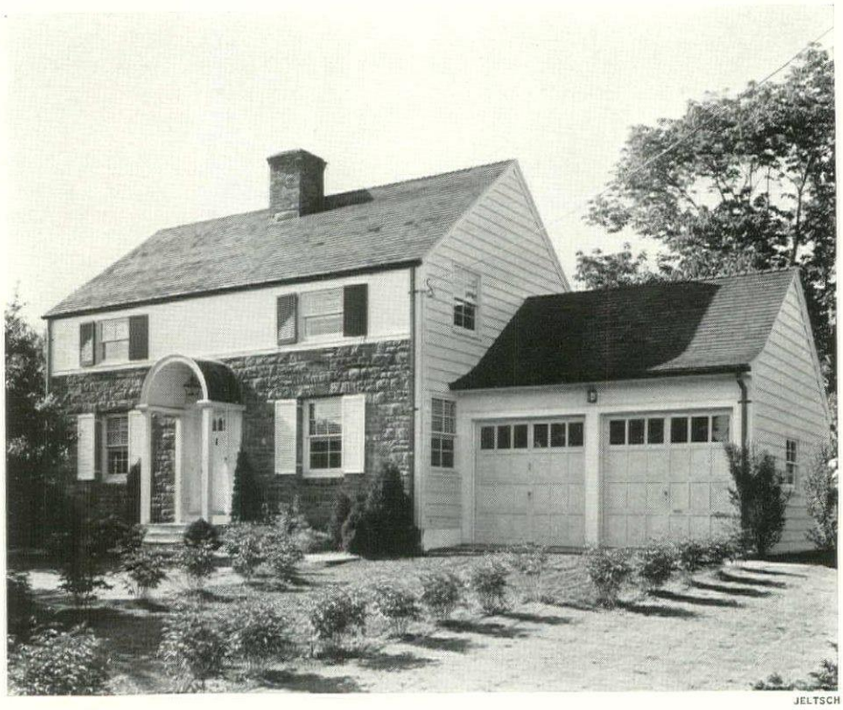
CHATHAM MANOR, CHATHAM, NEW JERSEY

29



• The possibilities of setting a house endwise on the lot have been surprisingly seldom exploited. Here this placement separates the front and back entrances and allows the porch to be set under the trees. Built in 1937; cost $9,600.

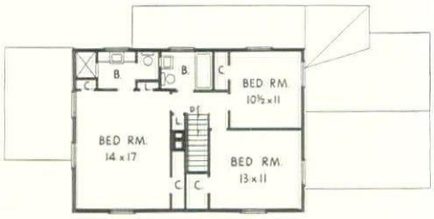
• CONSTRUCTION OUTLINE. OWNER and DEVELOPER: Harmon National Real Estate Corp. ADDRESS: 40 Dunbar Street. ARCHITECTS: R. Evans & E. Olsen. WALLS: brick veneer and wood shingle. INSULATION: walls and 2nd fl. ceilings. ROOF: wood shingles. WINDOWS: wood, double hung. COLOR SCHEME: walls, brick and white painted shingles; roof, gray; trim, white; blinds, maroon. HEATING: oil; steam.



JELTSCH

• The same desirable separation between living and service areas, between front entrance and service entrance, has here been most successfully achieved with the house set parallel to the street. The planning of the second floor is particularly compact. Built in 1938; cost $13,000.

• CONSTRUCTION OUTLINE. OWNER: Mr. S. A. Miller. ADDRESS: 115 Ardmore Road. COMMUNITY: Cheelcroft. DEVELOPER: Harold W. Cheel. ARCHITECT: C. H. Tabor, Jr. WALLS: stone and clapboard. INSULATION: walls and 2nd fl. ceilings. ROOF: wood shingles. WINDOWS: wood, double hung. COLOR SCHEME: walls, cream; roof, brown; trim, cream; blinds, maroon. HEATING: gas; Winter air conditioning.



SECOND FLOOR

FIRST FLOOR

30

CHEELCROFT, HOHOKUS, NEW JERSEY

GROWING THE TUBEROUS RANUNCULUS IN THE HOME GARDEN

By Ernest K. Thomas
Secretary, R. I. Horticultural Society

The tuberous rooted *Ranunculus* is a very old garden plant. For a number of years it has not been grown very much in home gardens. Recently there has been a renewed interest in it, chiefly on account of the newer and improved varieties that are being made available. The small tubers look like miniature tubers of dahlias or somewhat like a large tooth with its roots or claws attached. They are now offered for sale in some catalogs for ten to twelve dollars a hundred; one to two cents apiece.

If the home gardener wants to try to grow an unusual plant with very attractive flowers, he may attempt to grow a few of the newer varieties of these old garden plants. They are a little difficult to handle in our climate but very much worth while when one succeeds in making them flower.

The *Ranunculus* belongs to the Crowfoot or Buttercup family as do many other popular garden plants such as the Peony, Delphinium, Anemone, Columbine, Clematis, and Monkshood.

The varieties suggested here are of the so-called florists' type and have been developed from the species *Ranunculus asiaticus*, a native plant in Southern Asia and Europe. It grows about fifteen inches high, with three or four single and sometimes semidouble yellow flowers produced on the stems. The hybrids and varieties derived from this species are the ones that are now attracting attention.

THREE CLASSES

They are often divided into three general classes as follows:

Persian Varieties—These do not grow more than about ten inches high. The flowers are mostly semidouble and come in white, orange, yellow, scarlet, and mixed colors.

French Varieties—These are the tallest-growing kinds and the flowers come in a wide range of bright colors, often striped or variegated, held well above the foliage. The flowers are semidouble and double in form.

Turban Varieties—In these, the handsome double flowers have been compared to miniature double peonies or pompon dahlias. They come in white, yellow, orange, rose, scarlet, and crimson colors. These varieties may "sport," that is, develop flowers of a different color on the same plant. Of the three general types these are the hardiest and perhaps the easiest for the home gardeners to try.

CULTURE

It must be remembered that this type of *Ranunculus* is a tender plant and will not stand freezing weather. It is also true that it does not like heat. This is probably one of the reasons for failure when bulbs have been planted late in the Spring outdoors. If growth is started early indoors in a cool place —not a warm room—the plants can be placed outdoors as soon as danger from frost is over. They may then flower in late May and June before the warm weather of our eastern Summer season arrives.

Plant the tubers in six-inch pans about the end of February or first of March. The pots or pans should first be well drained by placing a hollow piece of crock or an oyster shell over the hole. Then add an inch or so of small pieces of crock. The soil should be one part light loam; quarter part dried cow manure; quarter part sand.

Fill the pots or pans about half full of the prepared soil and firm down slightly. Put in five tubers to a six-inch pot or pan, with the claws down. Sprinkle a handful of sand around and over the tubers then cover them with more of the prepared soil and firm slightly. Leave an inch of space between the top of the soil and top of the pot to hold water. After potting, water the soil and stand the pots in a cool place. When grown in greenhouses, a temperature of 45 degrees to 50 degrees F. at night is considered about right. If placed where the temperature may be 70 degrees F., as in a living room, the plants will not thrive.

A cool part of the cellar near a window, or in a cool sun porch, or a window in the kitchen, may do to start the plants into growth.

Watering must be done very carefully at first. A too wet soil will cause the tubers to rot. On the other hand if the soil gets dry the plants will fail. As growth develops above the soil more water will be needed. Give the plants plenty of light, but they should be shaded from bright sun in the middle of the day with a newspaper. Grow them as cool as possible, as the florists say. Keep the temperature down as near 50 degrees F. as possible at night.

PLANTING OUTDOORS

A cool, moist, well-drained soil in a partially shaded location is necessary. Prepare the soil by working into it some of the dried cow or sheep manure. Planting outdoors may be done about the first of May. Watch the weather, however, and be prepared to cover the plants with several layers of newspaper if a late frost is expected. Invert the pots holding the hand over the soil around the plants. Lift off the pot and insert the ball of earth in the prepared soil. Cover with an inch or two of soil and firm the soil down around the roots. Then water to settle the soil and never allow the soil to get dry.

If the stems need staking to hold up the flowers, thin bamboo canes may be used for the purpose.

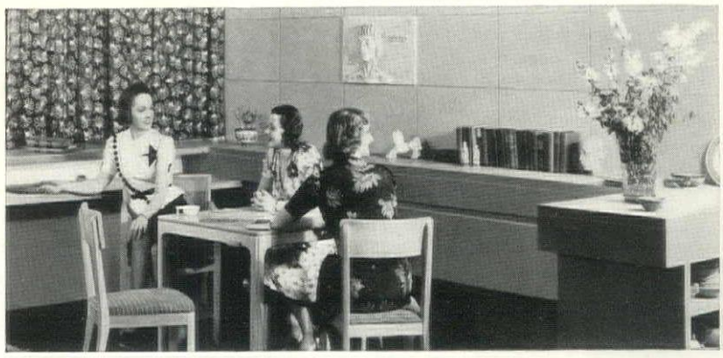
AFTER FLOWERING

As soon as the flowering period is over, the foliage will soon die down. The tubers are then dug up carefully and all soil removed. Place them in a flat or box in a cool, airy place to ripen. Then store the tubers in boxes of sand until time to plant them again the following Spring. The tubers may be used for two or three years. As they are not expensive, the home gardener may want to purchase fresh tubers each year

(*Continued on page* 46)

RUTH'S BRIDGE CLUB DISCOVERS MASONITE

HELEN — Have you ever seen a lovelier home?
JANE — It's certainly the last word in modern houses.
MARCIA — I think the walls and ceilings are beautiful!



HELEN — Ruth says they couldn't possibly have made the house so *complete* if it hadn't been for some wonderful new materials called MASONITE Products. The built-in desk, table and bookshelves and all the walls and ceilings are made of them.

RUTH — You're right, Helen. You'd be amazed at how *really inexpensive* all these modern effects are with MASONITE Products. And they're a joy to me — *they're so easy to keep clean.*

MARCIA — You've started something now, Ruth. We're all going to tell our husbands about MASONITE Products as soon as we get home.

Copyright 1939, Masonite Corporation

• Ruth's cheery living-room combines streamlined beauty with practical utility. The walls and ceiling are MASONITE QUARTRBOARD. The walls are grooved with a smart block pattern. The built-in desk, table and bookshelves are MASONITE TEMPERED PRESDWOOD.

When you build or remodel, naturally you want the modern advantages of MASONITE Products. Be sure you know all about the permanent, expensive-looking results they can give you—*at a saving.* Ask your MASONITE dealer about F.H.A. new-building and remodeling loans.

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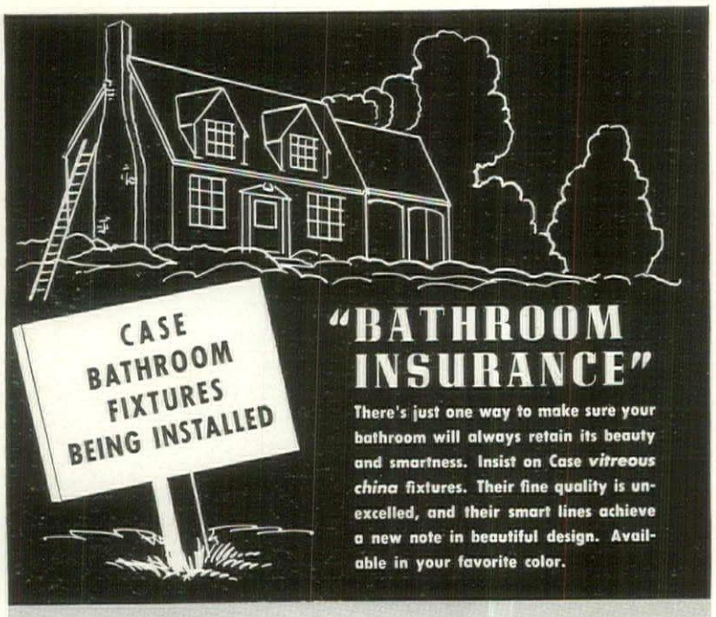
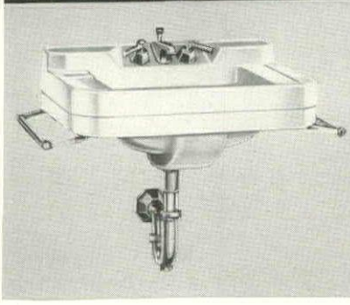


"BATHROOM INSURANCE"

There's just one way to make sure your bathroom will always retain its beauty and smartness. Insist on Case *vitreous china* fixtures. Their fine quality is unexcelled, and their smart lines achieve a new note in beautiful design. Available in your favorite color.

Featured by Case is the exclusive, patented *T/N* Water Closet—chosen each year for thousands of America's finest homes. No other water closet has all these features: one-piece construction, non-overflow, quiet operation. The *T/N* is certainly compact for its over all measure is only 18½" from the floor. It has an equal appeal for new bathrooms, and the "dressing up" of old ones.

The smart simplicity of the *WINSTON* Lavatory makes it the perfect companion to the T/N. Notice the raised built-in shelf, providing large space for toilet articles. Legs and fittings are full chrome plated, and are expressly designed to harmonize with the lines of the lavatory. And you'll value the splash-prevention feature.



The *COSMETTE* is especially practical for powder rooms or small bathrooms. It projects only 13½" from the wall, and yet provides ample basin area and shelf space. Chrome plated fittings include all the features of those described for the Winston Lavatory.

Ask your Master Plumber about Case fixtures, and see them on display at the nearest distributor's—name on request. Write to Dept. K-29, and we'll gladly mail you illustrated descriptive material that you'll find helpful. W. A. Case & Son Mfg. Co., 33 Main St., Buffalo, N. Y.

CASE

DISTINCTIVE PLUMBING FIXTURES

MAKE ROOM FOR THE CHILDREN—

A PLAYROOM for the children—it's a good idea but only a starter. Children live and play all over the house as every mother knows if she stops to look and listen. Consequently all house plans should be considered with one eye on the children. This makes a new house harder to plan, but much easier to live in. Children also grow up, so at the same time that you are planning for a house with children, you must consider the house as it will be later without them. This does not mean that the entire house should be turned over to suit the children. Parents are still people and "everything in its place" should apply even to modern children.

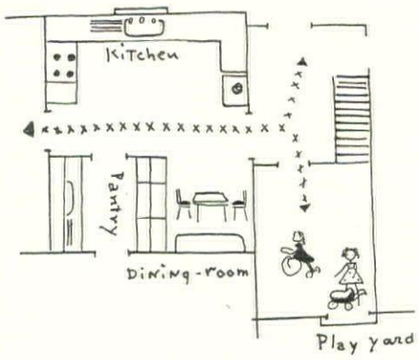
Because children run in and out and all around a house, their activities will affect the room and hall arrangements. This should be considered when the plans are still rough sketches that can be changed around to fit the family. Take the coming in and going out business first because it will make a difference with the entrances and first floor plan. The baby carriage stage may not last long but it is a difficult one and with several children it can be pretty tiresome if the carriage must be maneuvered out of some make-shift storage place and trundled up and down a lot of steps. A regular storage space near the side or rear door or off the entrance to the garage, so it will be at ground level, is the perfect place for carriages, and then tricycles, wagons, sleds, bicycles, skis and toboggans in succession.

If this children's entrance can connect the outdoor play yard with the playroom, you will be spared the endless procession of children with all their friends in muddy galoshes and snow suits, tracking through the living rooms and up the stairs to play. There are many arrangements of this type which can be adapted to different house plans. In the sketch below both the play yard and playroom can be watched from the kitchen and there is direct access to the downstairs lavatory as well as two large closets for outside wraps and toys. This playroom could be used later as a guest room, study or maid's room. It would also make a downstairs retreat for parents when the "children" grow up to the "beau in the parlor" stage.

Before the first-floor plans are all settled, remember that children also eat and it is several years before they come to the table in the dining room. Unless there is a breakfast room or playroom convenient to the kitchen, you will be running up- and downstairs with trays or letting them pick up their table manners in the kitchen.

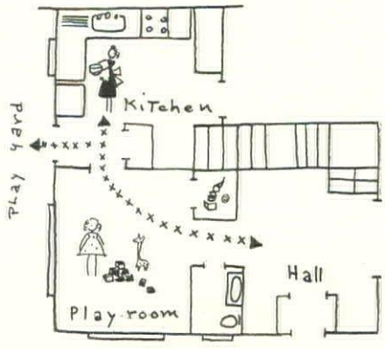
Upstairs the bedrooms can be arranged to forestall that padding back and forth in the night to see "if the children are all right". Only Spartan

(*Continued on page* 43)

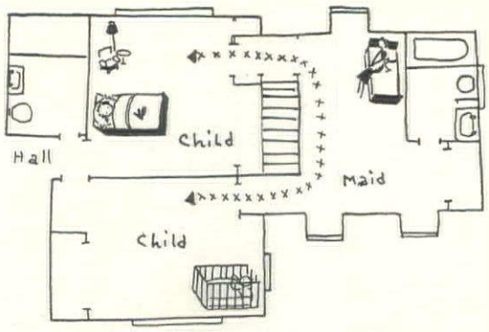


PLENTY of open storage space for tricycles, carriages, wagons and sleds in this entry between the house and garage, just one step above grade level. A row of hooks and shelves here for wraps and muddy boots. Children's dining space off the kitchen can be as attractive as it is convenient

STRAIGHT from the play yard into the playroom, and no tracking through the house with this plan. Both spaces can be watched from the kitchen. Double doors between hall and playroom baffle noise. Coat and toy closets are included. The lavatory is directly accessible from the playroom

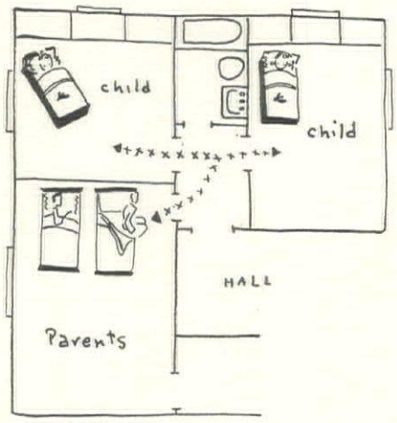


MAKE ROOM FOR THE CHILDREN—



HERE the maid's room, above the garage, has been planned so that it connects with both children's rooms. This is practical and very satisfactory when the maid is left with children in the evening. The stairs go down to the kitchen below. Each child's room has wide closet for toys, clothes

IT'S easy to know if the children are snug in their beds when bedroom doors are close together and can be left open at night, with the door to the main hall closed. The size and privacy of the parents' room need not be sacrificed to this type of plan as closets and bath can open off other end of room



(CONTINUED FROM PAGE 42)

mothers should put their children off in rooms at the far end of the house unless a nurse is sleeping near them. The new communicating sets will let you know all right when they set up a howl but they can't warn you that there is a freezing gale blowing through the baby's room, and it's a rare mother who never wonders on Winter nights.

The privacy and size of the parents' bedroom need not be sacrificed to taking good care of the children if the second-floor plan is studied and arranged so that the doors for children's and parents' rooms are grouped together and closed off from the main hall, as shown in the sketch.

The traditional location of a single maid's room up on the third floor makes it difficult for her to take charge of the children in the evenings. In many houses with attached garages the maid's quarters are planned above the garage. Frequently this type of plan can be developed so that the maid's room can connect with the children's rooms, an arrangement which is both practical and reassuring when you are out very late in the evening.

After the house plans have been fitted to the needs of a growing family there are many small tricks which will make a house more comfortable for children. The height of window sills may seem to be an architectural detail but usually they can be raised or lowered within certain limits without affecting the appearance of the house. Windows are to look through and no one knows this better or enjoys them more than a small child. So on the first floor keep some windows low enough for children to stand and watch things go by outside.

Upstairs windows are obviously another matter and if the sills are low here you may want simple window guards in the children's rooms. If you have reason to suspect that your offspring will develop into youthful explorers, climbing out windows and over roofs, you can get special windows which lock in position when they are open, providing good ventilation but no chance of crawling through.

Because playroom and nursery floors must stand up under hard wear and still be easy to clean and smooth enough to run toys over, linoleum makes an ideal floor covering. If it is installed with a rounded cove base turned up six inches at the walls, there will be no cold drafts on children playing on the floors.

Light switches placed about forty inches above the floor are within a child's reach when he is old enough to go around the house alone.

DOUBLE-WHITE house at Milwaukee. Shutters painted with Cabot's Blue Gloss Collopakes. Architect-owner, Arthur C. Runzler.

At left: House at Metuchen, New Jersey, painted with Cabot's Old Virginia White. Architect, Kenneth W. Dalzell, Summit, New Jersey.

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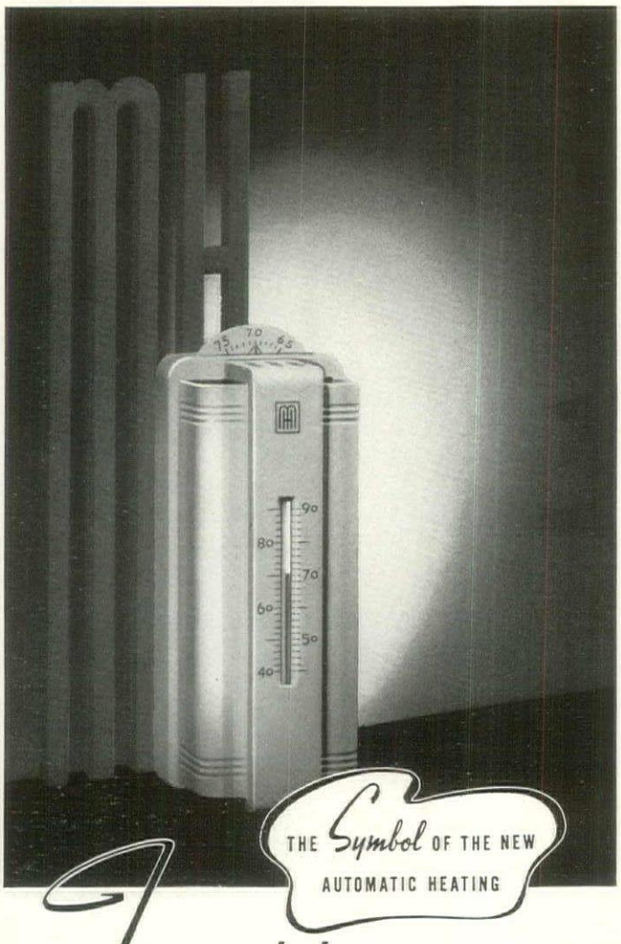

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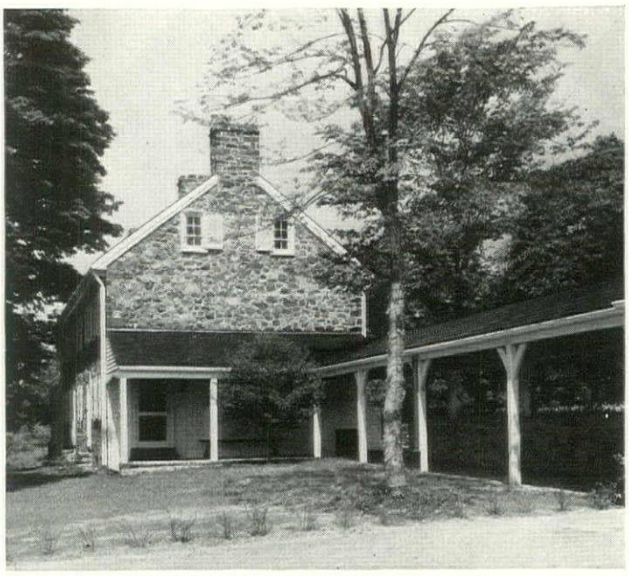
BUCKS COUNTY BEAUTY

ON THIS and the opposite page, we present a number of views of the country home of Mr. and Mrs. Henry Platt Bristol. Mr. Bristol is the president of Bristol-Myers Company.

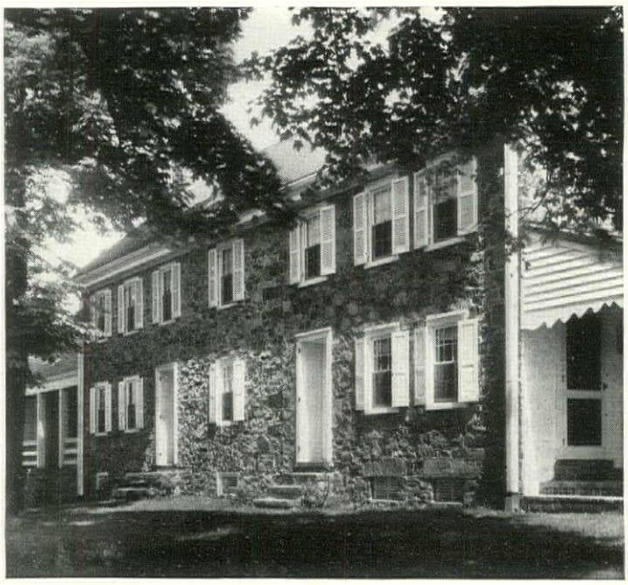
It is a typical example of the architecture of this region which has recently become increasingly popular among residents of Philadelphia and New York. While Bucks County is in Pennsylvania, it is only about an hour by motor from New York and is, of course, much less distant from Philadelphia.

It is farming country, characterized by low rolling hills and pleasant fields. It was settled by English Quakers and

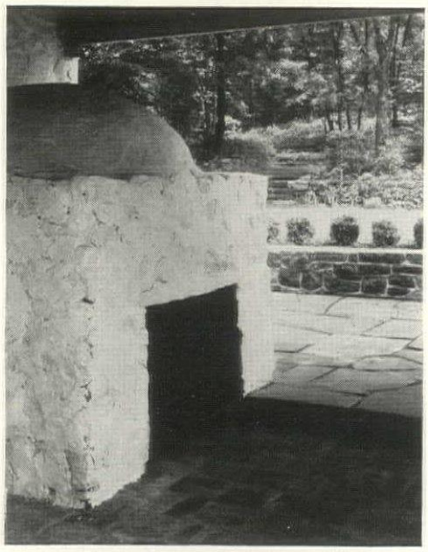
THE OWNER'S BEDROOM



THE PENT-ROOFED PORCH



A TWO-DOOR FAÇADE



THE OLD BREAD OVEN

BUCKS COUNTY BEAUTY

the land was generally divided into 100-acre farms. The first article in this issue of HOUSE & GARDEN by our favorite cooking expert, June Platt, is devoted to another house in the Bucks County region.

Mr. Bristol's house, which is shown on this and the opposite page, was carefully restored to its original appearance by Mr. W. Creighton. The interiors are full of the Early American charm which distinguished this type of house.

Readers of the last issue of HOUSE & GARDEN will remember that the house winning Second Prize in Class II of our 1938 Awards in Architecture was a house designed by Emil J. Szendy, architect, for Mr. and Mrs. E. K. Lindley at Erwinna, Pa. It will be remembered, too, that this interesting house was in the Bucks County style and that the house was a particularly charming adaptation of the style.

In view of the interest displayed in the Lindley house, we thought our readers would be interested in seeing one of the charming old Bucks County houses which might have been, in design and detail, a prototype of the Lindley house. To be sure, the mass of the house is not the same, but the stone work and trim and the general exterior detail are much like the house which Mr. Szendy designed.

As was shown on the cover of the January issue, the stone commonly used in Bucks County is a mixture of grays and browns. These houses were sometimes covered with smooth plaster and sometimes they were whitewashed or left with the natural stone showing.

The house itself is about 100 years old. Its plan is an interesting one. The rooms go across the house, making the house just one room wide. Therefore, all the rooms are of good size and have excellent ventilation. The interiors have the typical Early American low ceilings and the main rooms have large cheerful fireplaces.

You will notice in the picture on the opposite page that the house has two doors. This was because when the eldest son of the original owner of the house married, a wing was added. This was rather a customary feature of the old Bucks County houses. At the top of this page will be seen the old bread oven which stands outside on the porch shown in the middle picture opposite.

ANOTHER BUCKS COUNTY HOUSE: THE BUTTONWOOD BEND HOUSE (ABOUT 1760)

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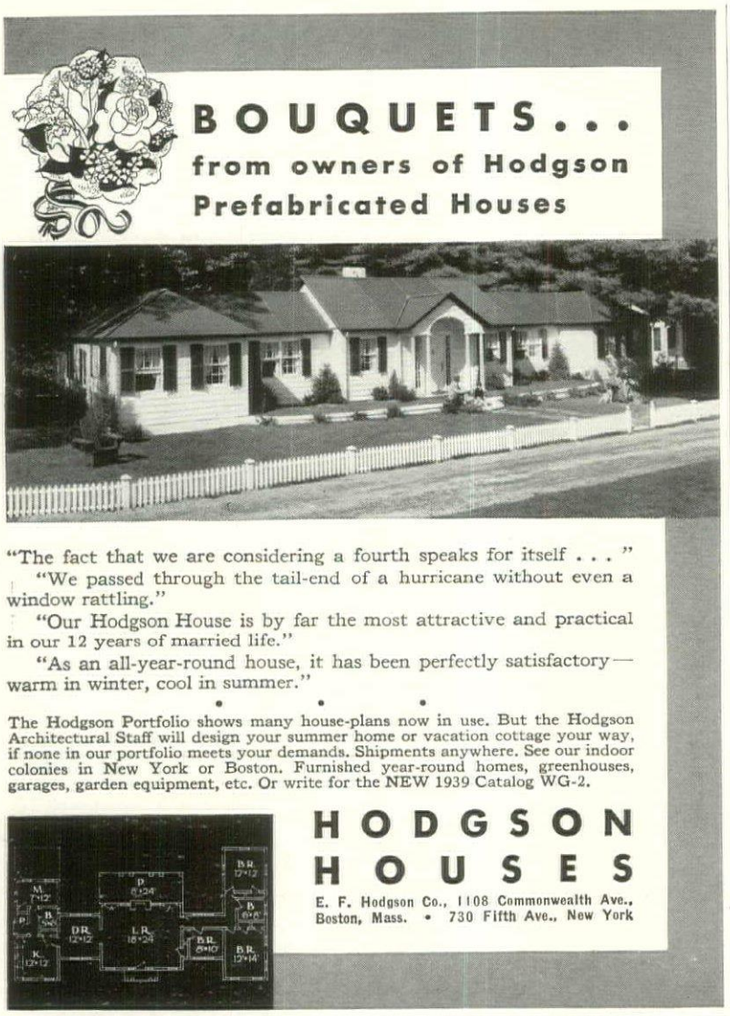


GROWING THE TUBEROUS RANUNCULUS IN THE HOME GARDEN

(CONTINUED FROM PAGE 41)

to add to the collection.

FLOWERING INDOORS

If desired, the plants may be flowered indoors in the pots or pans and not placed outdoors as suggested above. This may be done if the plants can be grown cool enough. They will not stand forcing like some tulips, narcissi, and hyacinths.

FLOWERING IN GREENHOUSES

If one has a small greenhouse or sun porch, the tubers may be potted up early in February and grown as suggested above. They will then flower about the middle of April. Another method is to pot them up in late Fall and place the pots in a frame. Protect the plants from frost with a heavy layer of oak leaves over the pots and heavy burlap over the sash. In January the pots may be brought into the cool greenhouse and the plants started into growth.

If one wants to try it, the tubers may be planted in a cool, well-drained position outdoors about the end of April. Plant in groups of five. Place them four or five inches apart. Plant three inches deep. Don't be disappointed if they do not flourish at once. As stated above, we do not expect them to do very well when planted outdoors in the Spring in our climate. On the other hand, the season and location may be one that will allow them to succeed. As the tubers are not expensive, this method may be tried on a small scale. If they flower, the home gardener will be well repaid and if they do not the loss will not be a very serious one.

THE GARDENER'S NOTEBOOK

V. BURKWOODII AGAIN. As gardeners will be talking of this viburnum, they should know its parentage. It is the result of a cross made fourteen years ago—*V. utile* and *V. Carlesii*. The result is a hardy plant and its advantage over *Carlesii* is that it remains evergreen. The flowers, as in *Carlesii*, are fragrant. It will grow in poor soil and light shade but doesn't like buffeting by winds, so should be given a protected spot. Mine is flourishing in the half-shade under a high arching elm and is protected from prevailing winds by an old Mock Orange.

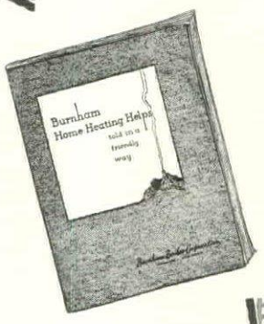
DOUBLE DOGWOOD. Mention double Dogwood and the purists, who have sworn allegiance to single flowers, shiver. And yet it can be lovely. I never saw a better example than that in the Wilmington garden of Henry F. Du Pont, where an old specimen has grown to about six feet in diameter and a little higher. When it is in bloom it looks like a fountain of Gardenias. You will have to search for it, because not all nurserymen carry *Cornus florida plena*.

SHALL WE PLANT ELMS? This question is being asked by countless people in New England who lost their Elms in the hurricane of last September. They wonder, considering the susceptibility of the American Elm to the Dutch Elm disease and the campaign being waged against it, whether it is wise to replant the same kind of tree. From Holland comes news of an Elm "Christine Buisman", which seems to be resistant, but we shall have to wait some time before it is available here.

Meantime tree experts suggest that instead of planting more trees, we give more attention to the trees we do plant. Instead of setting out two Elms where one huge specimen grew before, plant one, keep it in health by spraying against disease and feeding so that the root growth will increase.

Of course, while they are not counterparts of the lovely wine-glass shaped Elm, the Hackberries and Oaks could be considered for these new plantings. The Hackberries are subject to insect invasion, but with the spraying now given shade trees, these pests can be thwarted. And, finally, there still remains the Elm. Progress is being made in eradicating the disease. Start an Elm right, keep it in good health, and it can be expected to resist disease. R. W.

Free Helps On Your Home Heating



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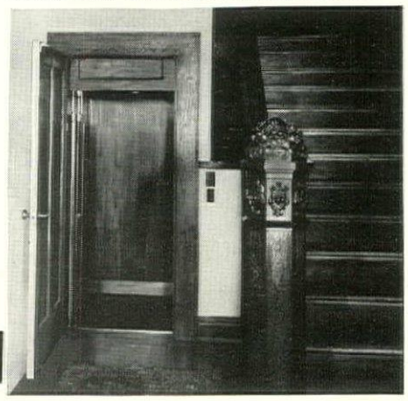

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Announcing HOUSE & GARDEN'S Awards in Architecture 1939

NOTICE TO ARCHITECTS

New Program of Awards

In drafting its 1939 Program of Architectural Awards, the editors of House & Garden have repeated, with minor changes, the highly successful plan originated last year, the results of which were published in our issue for January, 1939.

It will be observed that we have attempted, in every detail, to eliminate the customary competitive requirements which place an unwarranted burden of work or expense upon the architect.

Accordingly, House & Garden's Program of Awards does not require that special entries be prepared. It is only necessary for an architect's work to be selected for publication in House & Garden to make him eligible for one of the Awards in Architecture. These awards, totaling $1,500, will be made at the close of the year, by a competent Jury of Architects.

From the houses published in the March to December issues of House & Garden, the Jury will select the ones which are considered most significant and distinguished in design, plan, and construction. The designers of these houses, will receive the four prizes and the ten honorable mentions.

The Editors of House & Garden will not serve on the Jury of Awards. They will function exclusively in their editorial capacity as a nominating committee, appraising material and making selections for publication. The Jury will consist of three or more outstanding architects.

Note that the issue of December, 1939, is the last in which material, eligible for the 1939 awards, may appear. Material for the December issue must reach the editors on or before October 1st.

SECTION 1. Eligibility:

(a) Only architects are eligible to receive these Awards.

(b) All residential work as described under Section 2, designed by architects practicing in the United States, and reproduced in this or any subsequent issue of House & Garden, up to and including the issue for December, 1939, shall automatically be eligible for certain awards, as detailed under Section 2. (Material submitted for publication in the December issue should be received no later than October 1.)

(c) Photographs of houses may be submitted at any time during the year (up to October 1), and in the customary manner of submitting photographs for publication. No special mounting is desired, but photographs should be of good quality on glossy paper.

(d) It is preferable that black and white floor plans accompany such photographs, but plans may be prepared after material submitted has been definitely accepted for publication.

(e) After such acceptance of material, architect will be asked to supply blueprints of the elevations for the information of the Jury.

(f) Photographs submitted by photographers or others, by request, or with permission of the architect, are equally eligible for consideration and publication in House & Garden.

(g) There is no restriction on the number of houses an architect may submit.

SECTION 2. Awards:

Published material will be judged and awards made in two classes, as follows:

CLASS I

Houses of 7 to 10 rooms, inclusive:
First Prize $500
Second Prize $250

CLASS II

Houses of 6 rooms and under:
First Prize $500
Second Prize $250

HONORABLE MENTIONS

Supplementing the prizes in the above classes, a number of houses—not to exceed ten—will, at the discretion of the Jury, be selected for Honorable Mention and an award of $50 each.

SECTION 3. Jury of Awards:

(a) The Jury will be composed of three or more outstanding architects.

(b) Judging will take place during November, 1939, and announcement of the winners will be made in the issue of February, 1940.

(c) The editors of House & Garden will function as a Nominating Committee, reviewing work submitted and making selections for publication; their decisions in this respect will, of course, be final. The editors will not serve as judges on the Jury of Awards.

Address all material to: Architectural Editor, House & Garden, 420 Lexington Avenue, New York City. Material not selected for publication will be returned postpaid to the sender.

Additional copies of this program will be supplied upon request.

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BUILDING BOOKLETS

(CONTINUED FROM PAGE 5)

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HEATILATOR tells of a new type fireplace on the principle of the warm air furnace—to circulate heat throughout the room, instead of toasting your face while your back freezes. It is a form around which any sort of fireplace can be built! HEATILATOR CO., 492 E. BRIGHTON AVE., SYRACUSE, N. Y.

WE TURN ON THE HEAT explains what happens inside the automatic thermostat that controls your heating system—makes clear the difference between a conventional thermostat and the more efficient heat-accelerating type. MINNEAPOLIS-HONEYWELL REGULATOR CO., DEPT. G-2, 2790 4TH AVE. S., MINNEAPOLIS, MINN.

CARRIER HOME AIR CONDITIONER describes an efficient air conditioning system that allows you to "choose your own weather—summer and winter". Illustrations show you exactly how it works to give you proper temperature, humidity and circulation of cleaned, filtered air. CARRIER CORP., DEPT. G-2, SYRACUSE, N. Y.

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WHEN GUESTS ARRIVE . . . is your bathroom a source of pride to you? asks a pertinent pamphlet which describes the quiet, water and space saving T/N one-piece water closet and the specially designed Winston Lavatory. W. A. CASE & SON, DEPT. K-29, 33 MAIN ST., BUFFALO, N. Y.

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INDIVIDUALIZED BATHROOM LIGHTING shows new and practical bathroom mirror cabinets with lights that slide up and down at the edge of the mirror, so that each person can use them at just the right height. FARIES MFG. CO., EDGE-LITE DIV., DEPT. G-2, DECATUR, ILL.

WEISWAY CABINET SHOWERS shows how to add an extra bathroom with a Weisway cabinet shower that takes up only three square feet of floor space. It shows many types—from the Budgeteer to glass-doored luxury models. HENRY WEIS MFG. CO., DEPT. G-2, 909 OAK ST., ELKHART, IND.

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(AS THE SUPPLY OF MANY OF THESE BOOKLETS IS LIMITED, WE CANNOT GUARANTEE THAT INQUIRIES CAN BE FILLED IF RECEIVED LATER THAN TWO MONTHS AFTER APPEARANCE OF THE REVIEW.)

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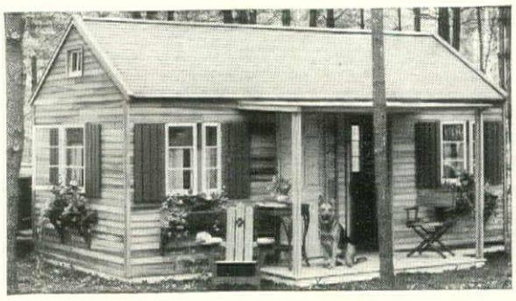

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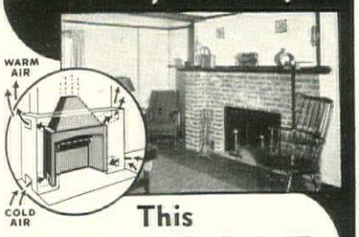

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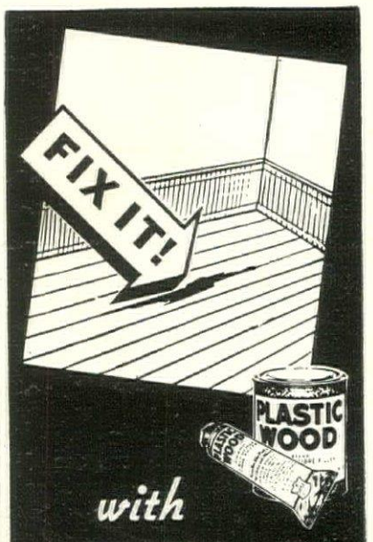

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